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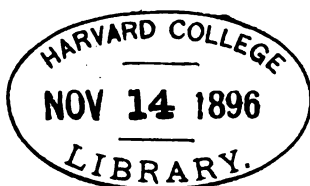
# CEST DAUCASĪ 7 DE NICOLÈTE

*Œuvre de l'abbé de Cest*

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## PREFACE

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THE reasons for producing this facsimile are literary, not palaeographical. The manuscript of *Aucassin et Nicolette* has little beauty as a manuscript, and hardly any interest except that of being unique. But the beauty and interest of the literary work itself are so great, that the very words and letters are precious, and the hasty penmanship of a perfunctory and somewhat careless scribe acquires an importance of which assuredly he himself never dreamed, in being the only transmitter and depositary of this beautiful story. It is this which makes it worth while undertaking the work here produced. With the photographic facsimile and type-transliteration before him, any reader may now judge for himself on most of the doubtful points in which the various editors of the work have disagreed.

There are several persons to whom I should like to direct my readers' gratitude, as well as to express my own, for help in this work. First and foremost to the Administration of the Bibliothèque Nationale, and its most courteous and learned Director, M. Delisle, for giving me permission to have the MS. photographed; and not less to M. Michel Deprez, the Keeper of MSS., who most kindly and readily acceded to my request that the piece of parchment on fol. 78 of the MS. might be removed, and further was obliging enough to send me some valuable notes as to the volume containing this MS., which I

have embodied in the introductory matter. Mr. Barclay Squire, of the British Museum, has taken most kind trouble to elucidate the musical notation for me, and through him I am indebted to the late Mr. W. S. Rockstro for his opinion on the same subject. I cannot pass by, with no word of hearty acknowledgement, the care and pains which M. Dujardin has taken in the reproduction of the MS.; and lastly, I must pay a high tribute to Mr. Horace Hart and his able staff at the Clarendon Press, Oxford, for the patient and ingenious way in which they have carried out the laborious task of finding equivalents in type for the various signs and abbreviations in the MS. Many of the signs were specially cut; and the special musical notation was introduced into their fount on purpose for this work.

## INTRODUCTION

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THE method chosen for reproduction is the Intaglio process of M. Dujardin, The Facsimile. of the rue Vavin, Paris. This is one of the best of all the photographic processes; but at the same time one of the most expensive, so that the price of the book has to be high to cover the outlay. The prime merit of all photographic facsimiles is absolute fidelity. The evil is that every mark, stain, or crease is reproduced in black and white, no less than the actual writing; and to attempt to remove any of these from the engraved plate is as full of peril as to pull up the tares from the growing wheat. In the present case everything has been left, and no attempt has been made to do away with even the blurs caused by the transparency of some of the vellum leaves, in which the writing on one side sometimes shows through on the other. The result is on the whole satisfactory. Many columns are almost as legible and distinct as the MS. itself, though in a few places, where the writing was faint, or the parchment either rubbed or dirty, there is some indistinctness. Still, in most cases, by the help of the type-transliteration, it will be possible for anyone to make out for himself what is actually written in the MS.

An exact transfer of mediaeval MS. into print is not a beautiful thing; but here, owing to the occasional doubtful places, which are due chiefly to the pooriness of the MS., it seemed a necessary complement to the undertaking. I have therefore been at the pains to render the MS. in modern type in the exactest possible fashion, letter for letter, and line for line. And for convenience of reference I have numbered the lines in the type-facsimile, so that, in future, references may be given to the column and line of the actual MS., instead of to the page and line of various modern editions. The transliteration here given was copied by me, not from the actual MS. at Paris, but from the *photograph* of the MS. from which the process-plate was made. This photograph, though less suitable for book form, has a slight advantage of distinctness over the process-facsimile. And in every case of serious difficulty, I must add, that I have pored long and anxiously over the original MS. in the Bibliothèque Nationale.

The copyist of this manuscript was a very hasty writer, as a glance at his work betrays, in the constant indistinction of letters, and the frequent

The Trans-  
literation.  
The scribe and  
his work.

erasures and corrections. At the same time these very corrections prove that his mistakes were not due to indifference, or want of intelligence; and the same thing is shown in the fact that the indistinction of letters occurs, mostly where there can be no mistake as to what letter is meant (e.g. *foroient* for *feroient*, 72*d.* 24; *point* like *poine*, 70*c.* 22; *tant*, 75*d.* 12, might but for the sense be *tout*). In cases where distinctness was important, as in the separation of *i* from *u*, *m*, *n*, or the differentiation of *u* and *n*, he usually takes pains to be distinct. In fact, once or twice the very signs of his haste show him also to have been quick and intelligent; as where he writes *h'm* as the contraction for *heaumes* (73*a.* 1), *h'ga* = *herbega* (80*b.* 34), *darg't* (76*c.* 17), *añ* = *a non* (70*c.* 9), unusual contractions which a dull-witted scribe would hardly have thought of or ventured on,

Errors and  
corrections in  
the MS.

The errors and corrections, small and great, amount approximately to 130 or 140, of which between 50 and 60 are corrected, or intended to be corrected<sup>1</sup>. But, as a reference to the notes hereafter will show, the mistakes left uncorrected by the scribe are mostly mere slips of grammar or spelling. The most serious are omissions of words owing to the turning of a leaf (72*d*-73*a*), and picking up the wrong cue-word (78*a.* 30) or cue-letter (75*b.* 34).

Corrupt pas-  
sages.

The places where the text is undoubtedly corrupted are exceedingly few: perhaps only 73*a.* 21; 73*b.* 2, 3; 73*b.* 13, 14; all of which occur on the same page of the MS.<sup>2</sup> The unknown word *amiramie* (71*b.* 20), which has been held to be a mistake, occurs in a column specially free from mistakes; *melcraire* (71*a.* 5), though as yet unexplained, is written with unusual distinctness; and the difficult passage 76*d.* 19, 20, owes its difficulty probably to the illegibility of one or two letters, due to the greasy nature of the parchment.

Mistakes in  
miniation and  
musical  
notation.

There are three mistakes or corrections in the miniated initials (71*c.* 7, 72*d.* 1, 76*c.* 29); and the musical notation is wanting to three lines (71*b.* 17, 72*d.* 1, 74*d.* 1), the two latter being at the turn of a column. In one place (72*c.* 19) the two lines of verse and music are on the same line of the MS. It is difficult to be sure whether the mistake was made by the verse being written as prose, or by the music being written first in a continuous line; but the unusual abbreviation *baif.* (for *baifer*) looks as if the words had been written in to fit the music. The irregularities in the notation are very few and quite insignificant.

<sup>1</sup> I have not reckoned mere omissions of letters through running on, as *voufai* 79*b.* 20, *qlocefflent* 74*c.* 24, etc., nor the omission of final *t* in *missen*, *fissen*, *traien*, etc. It is also worth remark, as perhaps bearing on pronunciation, that in at least ten instances the mistake—often corrected by the scribe himself—consists in the omission of the letter *r*, or a syllable containing it.

<sup>2</sup> The scribe was plainly not a person of equable temperament, the percentage of mistakes varying considerably in different columns: e.g. in 75*a.* there is only a single error, half corrected; in the next column, 75*b.*, there are ten, of which six are left uncorrected.

The following are the letters, signs, numerals, and stops employed in this MS. Letters, Signs,  
etc., used in  
the MS.

- A. a.**—**A** in rubricated initials of sections (13 times), once only in text (73 a. 28). **a** is often made hardly if at all distinguishable from **o** (ool 71 a. 18, pa2ole 71 a. 26, caut 73 d. 15, demenaft 76 a. 2, tant 75 d. 12). With a tall second stroke, **a** resembles **d** (maif 71 c. 36, etc.). **ai** may look like **ea** (ainc 80 c. 34).
- b.**—No separate form for capitals.
- C. c.**—**C** chiefly in initials of verse; rarely elsewhere (Certef 77 d. 34, Cen 71 d. 10, Car 74 c. 14).
- d.**—No separate form for capitals.
- E. e.**—**E** chiefly in initials of verse, and there interchangeable with **o**; rarely elsewhere (Ele 73 d. 21, Et 72 d. 24, Enco2 72 d. 31). Three times as miniated initial of section.
- G. g.**—**G** habitually in initials of verse and in proper names. (**G** = **Garin passim**). But the same form is used frequently as a minuscule, in which cases it is represented in type by a small capital (rec<sup>e</sup>toit 74 a. 28, regarder 78 d. 1, cicle 79 a. 10, dongon 80 a. 14, aguifle 75 a. 14).
- H. h.**—**H** only in miniated initial (74 d. 19); **h** occurs once as initial in verse (79 a. 10), and is once written as a quasi-capital (her 74 d. 33).
- I. J. i. j.**—**I** clear in initials of verse (72 c. 25, 35). **J** less decisive (77 c. 33). The forms **i**, **j**, show a tendency towards the modern distinction in use (e. g. **ja**, **je**, **jou**, **donjon**, etc.), but **i** is sometimes used for **j**; and **j** more rarely for **i** (lj 78 d. 30). At the same time it is often difficult to know whether to print **i** or **j**. Both forms are frequently marked by an overstroke ', especially in conjunction with **m**, **n**, **u**.
- k.**—No separate form for capitals.
- L. l.**—**L** chiefly in initials of verse, sometimes doubtful. Rare elsewhere (Li 72 d. 34, Lau 74 c. 18). Once as miniated initial of section.
- M. m.**—**M** habitually in initials of verse, and frequent at beginning of a sentence. Used occasionally elsewhere, when it is printed as a small capital (Mvellex 76 d. 33, Mtel 72 d. 26). In form it is sometimes indistinguishable from **o2** (compare o2aif 76 c. 6 with maif in the opposite line 76 d. 6).
- N. n.**—**N** chiefly in initials of verses, interchangeably with **n**; rare elsewhere (Nic<sup>r</sup>. 79 d. 26). Seven times as miniated initial to section.
- O. o.**—Only distinguished by size, but capital **O** evidently intended in most rubrics, **O2 fe cante**, **O2 dient**, etc. (where it is sometimes slightly touched with red by the miniator), and sometimes in initials to verses. Once at beginning of sentence (**Of** 77 a. 28). Three times as miniated initial to section. The form of the minuscule **o** when

written hastily is often hardly, if at all, to be distinguished from **a** (*auoit* 70*c.* 17, *roi* 70*d.* 10, *roif* 78*c.* 25, *por* 72*a.* 1, *faifoiet* 76*a.* 25, *eropent* 76*d.* 14, *poloit* 73*d.* 4, *douce* 77*c.* 7, *fabloient* 77*d.* 6 rubric).

**P. p.**—**P** once only, as miniated initial (*Pere* 70*c.* 30); elsewhere there is only the minuscule form. I have, however, printed **P** in a few places where the letter occurs as initial to verses, and is written extra large.

**Q. q.**—**Q** only in initials to verses (thirty times, **q** only once) and as miniated initial to sections.

**R. r. 1.**—**R** once as initial of proper name (*Roget* 77*b.* 6): twice as initial to verses. The customary use of the form **1** in the syllable *o1* prevails largely in this MS. or, with the common form of **r**, is rare, and where it occurs the letters are usually separated. The form **1** is also used occasionally in the syllable **a1**, especially in *ca1*, *ca1-*. The few other cases of its occurrence are either following a sign of contraction (*q1e* three times, *p1oit* 79*d.* 10) or at the end of a line (*baoe1e1* 71*a.* 29, *foele1* 71*b.* 9, *entre1* 71*b.* 10, *biauca1e1* 71*c.* 13, *d1l* *ai* 71*d.* 11. It may be observed that these five cases are all on the same leaf of the MS.).

**S. s. 1.**—The form **S**, as a capital, occurs many times as initial to verses (1 only four times); once as miniated initial to section (*Sire* 79*a.* 2). **S** is also used occasionally at the beginning of sentences (*Sele* 70*d.* 16, *Sire* 71*a.* 24). The same form of letter (**s**) is used as a minuscule at the end of words, but very rarely (*a1s* 74*b.* 36, *fains* 73*c.* 32, *fais* 77*a.* 13, *gns* 77*b.* 30).

**t.**—No separate form for capitals.

**u. v.**—As initial to verses the **v**-form is always used, sometimes meant perhaps to be a capital (79*c.* 15 and 24). **v** is very rarely used except at the beginning of a word (*Mvellex* 76*d.* 33, *everf* 77*a.* 9, *m<sup>v</sup>velle* 78*d.* 13).

**w.**—Only three times, *waucrât* 79*a.* 31, *waumonnef* 78*c.* 29, 30, *waumonef* 78*d.* 5.

**x.**—**x** occurs only in numerals, and at the end of words, where it is equivalent to *us* (*cau1ax*, *b1ax*, *dex*, *d1x*, *dox*).

**z.**—Only once, *ozirre* 74*b.* 34.

Use of  
Capitals.

The use of capitals or quasi-capitals in this MS. is by no means consistent. There is no doubt a certain tendency to employ capitals or distinguished forms in the initials of the lines of verses, a few sections, such as 17 (75*a.* *b.*), 25 (77*c.* *d.*), 27 (78*a.*), showing a preponderance of capitals; though others, such as 1 (70*b.*), 7 (72*a.*), 11 (73*c.* *d.*), show few<sup>1</sup>. And the same tendency

<sup>1</sup> At a rough calculation, allowing for some uncertainty, and excluding the monogram **1**, the initials to the lines of verse show altogether 159 capitals to 194 minuscules.



may be observed in proper names and in the first words of many sentences. A letter that has no special form for the capital often appears in such places somewhat bolder than the ordinary minuscule : but the intention is seldom so unmistakable as to justify the use of a capital in printing. I have however once or twice printed P (75 a. 36, 78 a. 20), as initial to verses, when the lines near it begin with capitals.

The manuscript bears throughout the signs of hasty writing, and there is Indistinction often much indistinction between one letter and another. o and a are of letters. frequently indistinguishable<sup>1</sup>. In one instance a has been corrected to o (dont 79 c. 17). Other instances of likeness of letters are—

a like d, *maif* 71 c. 36.

o like o, *decauc* 71 d. 18.

e like o, *je* (Suchier, jo) 72 c. 3, *feroient* 72 d. 24.

e like u, *puet* 70 d. 30.

d like o, *d'ua* 70 d. 33.

r like u, *dirai* 70 c. 8.

u like r, *oeuauf* 73 b. 25.

t like o, *gafoit* 70 c. 3, *vaint* 70 c. 20, *point* 70 c. 22, *demen'ef* 80 c. 16.

(The confusion of t and o is rare in this MS.)

r like o, *tateroles* 71 d. 17, *ifoir* 74 c. 18.

l like i, *q'l* 74 c. 26, *l'* 74 d. 2.

i like l, *vifoonte* 71 c. 16.

r like n, *destrier* 76 d. 15.

r like i, *cabref* 78 c. 25 (second stroke merged in e), *piere* 74 c. 1.

u like a, *fu* 72 c. 18, *biauc* 79 b. 5.

u and n, so frequently indistinguishable in MSS., are here generally distinct (n for u in *uof* 73 b. 13 immediately preceding a corrupt passage); and the various combinations of m, u, n, i, are generally clearly marked, the i being frequently marked by a stroke <sup>1</sup>.

<sup>1</sup> a is usually made up of two, or sometimes three strokes—a curve like o and a stroke like i, joined to the top of the first curve by a downward or horizontal attachment, which is sometimes made by a separate stroke. Where this attachment is indistinct or absent a is like o. Where it is too pronounced a may be very like o or t (*caitif* 70 b. 14, *par* 70 b. 29, *aine* like *oano* 80 c. 34).

o is made up of two strokes—a curve like a full o, and a completing stroke ˘. When this completing stroke is carried too far down, it makes o like a. When it is slightly re-curved, the letter approaches the appearance of a badly made e. In the best formed letters the first curve, o, of a is more angular than the same curve in o or o.

e is always made of two strokes—a curved downward stroke from left to right, and a completing ʔ. In *de*, the long second stroke of d is carried on to make the first stroke of e. In *ferai* (78 b. 35) the completing stroke appears curved outward instead of inward, perhaps from a blot or a correction, and makes the letter look like a.

<sup>2</sup> In some type-transliterations of mediaeval MSS. the distinction of i, with or without a stroke, is carefully marked. I have not thought this necessary here, with the photo-facsimile close by to refer to.

Signs and  
Contractions<sup>1</sup>.

g = oon (even c'on for qu'on 75*a*. 6.), oom (gme 73*d*. 31, etc.)<sup>2</sup>.

9 = us or os.

ur = ur or or.

< or -<sup>3</sup> over a vowel indicates the omission of an n following, occasionally of en, or even on; over q = que.

> or ' over a consonant means er or ier: demand'ent 79*b*. 34, m'=mier 72*c*. 27, f're (probably a slip for fr'e)=frere 79*b*. 29. In h'peol 71*d*. 33, h'dif 76*b*. 34, it may be for ar, as harpe occurs 79*a*. 10, and hardif in the preceding article of the MS. in the same handwriting (see Suchier).

The same signs are also used as a mere sign of abbreviation, where there is no doubt as to the word intended, as ml't, oh'rl *passim*, h'm (hiaumes) 73*a*. 1, flab' (flabent) 78*d*. rubric, darg't 76*c*. 17, Ih'm (Jhesum), Nio'. Auo': etc. In 80*b*. 13, v'=vof is probably a slip for v<sup>o</sup>.

In 80*b*. 20, 22, and 80*c*. 20, ðre, ðle stand for *querre*, but c're 73*a*. 21, 78*b*. 6, probably = *gerre* (cf. *Gerrole* 73*a*. 20).

The sign <sup>4</sup> is used rarely, with the same intents as > (occasionally, as in 79*a*. 26 jet<sup>7</sup>, 79*c*. 32 oart<sup>7</sup>, 80*c*. 20 ðle, etc., it is difficult to decide which to print), t're 70*d*. 14, ðle 79*d*. 10, 75*c*. 27, g're (*guerre* or *gerre*) 72*b*. 1, au<sup>6</sup>. 72*a*. 35, 72*b*. 32, ðer 77*d*. 32, ðvellex 76*d*. 33.

An unusual sign occurs in nio': 71*c*. 28.

p = par, per (not por, which is either written in full, or p<sup>u</sup>).

p = pro only twice in this MS.: apcoit = aprocoit 76*d*. 28, puenec = prouenec 79*d*. 25.

A vowel superscript to any consonant but q signifies the omission of r: t'itice = traitice, p'n = pren, c'f = crif, t'uerēt = trouerent, c'utef = cruutef<sup>5</sup>.

A vowel superscript to q signifies qu: q'tift = quatift, q'pref = qu'apref, q'l = qu'il, q'i = quoi.

<sup>1</sup> Suchier gives a full account of the signs and contractions in his edition of *A. et N.* (3rd edit. Paderborn, 1889); but he had not the means of reproducing all the signs in type, and he made one or two trifling slips. ðnt (73*a*. 33), MS. has ðnt; ðutef (71*d*. 15), MS. has ðutef; g=gue- (71*d*. 26), MS. has gref. His analysis of the resolutions of the various contractions is most useful.

<sup>2</sup> Suchier's decision to treat g before m or n as =oo because the scribe writes coment, ooniffes, etc., in full, seems pedantic in view of the many inconsistencies throughout the MS.

<sup>3</sup> It has been often hard to decide whether to print < or -, > or '. Plainly the scribe attached no importance to which he wrote; nor need we to which we print. ð is sometimes very like ð (the ð being undotted) 79*a*. 29.

<sup>4</sup> Various forms of this sign are given in Chassant, *Dict. des Abréviations*, p. xlv (5th edit., Paris, 1884).

<sup>5</sup> The scribe has frequently written letters superscript simply from having left them out, or from want of space at the end of a line.

bñ = bien 70b. 21.

au<sup>s</sup> = aues 71c. 7.

÷ = est once only, 71b. 17.

‡ = et.

lib = livres.

f = sous.

ur̃e, vr̃e = vostre.

The following are irregularities :—

g<sup>u</sup>ref = guerref 71d. 26, deftr = deftrier 72d. 32.

auqt = auquant 71c. 11, q̃qf<sup>1</sup> = quanques 72c. 5.

q̃nt = quant 72d. 24, 73a. 4, 76d. 27.

In the proper names the copyist abbreviates according to his space. But a point . or two points : follow, with few exceptions, the abbreviation of proper names, as Auc<sup>r</sup>. Nic<sup>r</sup>. Cart<sup>r</sup>. etc.

In the rubrics the copyist has allowed himself great freedom : writing cā, cāt, for cātent ; flab : for fabloient, etc.

The signs // are used, 76c. 7, 8, to show misplaced words.

The letters A. b. in 72a. 22, 23 to show misplaced lines.

A point . under a letter means deletion, as h 70d. 19. But where there are words to be deleted this scribe is too hasty to under-dot each letter, and simply draws his pen through the whole word or words : ~~Sapota~~ 74b. 1, etc.

.i. .ii. .v. .x. etc. .c. = 100, .v̄. = 500.

Numerals.

The . both before and after the numeral is sometimes forgotten ; even with i = un (the article) 73a. 3, 79d. 7.

The point . is often used—but quite as often omitted—between two sentences ; never at the end, where a break occurs, as at a new section.

A waved line ~~~~~ sometimes occurs in this latter case, but probably more as an ornament than as a sign (70c. 29, 70d. 22, 71b. 14, etc.).

The point . is never used at the end of a line in the verse ; and rarely at the end of a line in the prose (except where it is part of the contraction or of a numeral).

The stop r̃ is used occasionally, but only as a mark of exclamation (73a. 28, 73b. 10, 74d. 33, 78d. 23), or question (77a. 17).

. r̃ : are all used as marks of abbreviation, but the latter two only in proper names : n̄io r̃ 72a. 24, aūc r̃ 72a. 35, aū : 72b. 14, nic<sup>r</sup> : 71d. 35.

. without any other sign of contraction occurs occasionally (baif. 72c. 20, au. 73b. 15, 77c. 3).

<sup>1</sup> The a superscript may be intended to carry also the —, showing omission of n.

Separation and  
attachment of  
words and  
syllables;

of the prepo-  
sition;

In the separation or junction of words and syllables it has been a difficult matter to decide how far to attempt to follow the MS. in printing. Stengel, in his transliteration of the Oxford *Chanson de Roland*, endeavoured to follow the MS. exactly in this matter, even to the separation of the initials from each line of verse. To have carried out this principle faithfully in the MS. of *Aucassin* would have been both extremely difficult and extremely misleading. Not only is the copyist as inconsistent in this matter as in others, but he often writes words close together merely to get them into small space (e.g. 75c. 6), or separates the syllables of a word for no perceptible reason, unless perhaps his pen ran dry and needed to be dipped afresh in the inkhorn (e.g. *q doi e* 79b. 23). Fortunately, therefore, there is not the same need for undertaking this unsatisfactory labour as in the case of a separate transliteration; since the facsimile of the MS. itself is here close to hand, and after all gives a clearer idea of the matter than could be obtained by the most laborious pains. I have therefore generally followed the modern usage in the separation of words, except in dispensing with the modern invention of the apostrophe. It was, it is true, tempting to print *aterre, apie, ptot, pauſte*, but to have done so would have suggested that these words were specially united, whereas they are merely instances of the general habit of uniting the preposition to the word following.

Other instances are—

*auof* 71c. 24, *afolie* 73a. 25, *anul* 73b. 18, *aroi* 77d. 4, *adeft*<sup>8</sup> 78d. 20, *amorir* 74c. 4, *aune* 75d. 37.

*deuof* 71a. 23, *dece* 71a. 31, *demale* 73d. 25, *deli* 75d. 15, *demi* 77b. 13, *demon* 80b. 14, *deboinaire* 71a. 3, *deluif conte* 72a. 7.<sup>1</sup>

*enli* 70d. 19, *entel* 71a. 34, *enpadif* 71d. 7 (*qn padif* line before), *enoef* 71d. 15, *enfon* 72c. 26, *enbof* 76d. 4, *enpfon* 73d. 5.

*pgrant* 71b. 19, *pdeſeure* 74a. 14, *pdeuerf* 74a. 19, *paroi* 74d. 13, *pho|me* 73a. 22, 23.

*polli* 72d. 33, *p|le*, *p|fam*, 77c. 8, 9. When written in full the tail of *l* tends to keep the next word at a certain distance. *pol coi* 71b. 32, *pol uof* 71b. 36.

*foqi* (for *fo|quoi*) 72d. 36; *fo|fon* 72d. 1, but *fo| fon* 72c. 28; *fo| auf* 75b. 33.

*ole* 75a. 30, 74d. 4.

*ent<sup>8</sup>lui* 78b. 19, *ent<sup>8</sup>le* 74d. 30.

*aeueques*, *aeuec*, *auoc*, *contre*, *sous*, in the few places where they appear, seem separated.

<sup>1</sup> *de* is however more often separated than united. But as separation occurs also when *de* is a part of the word (*de ft'r* = *deftrier*, 72d. 32; *de gref* = *degref*, 72a. 19; *de hait* = *dehait*, 77b. 23; *ade mener* = *a demener*, 72a. 23), it cannot be said to negative the rule.

The definite article is frequently attached closely to the following word, of the definite especially in the compounds *au*, *al*, *del*, *el* :— article ;

*laorigne* 71*b*. 23; *lemesfoine* 76*b*. 1; *lamefoine te* 74*a*. 17; *lijoł* 73*d*. 14;  
*liauq̃nt* 71*c*. 11, 12; *liunf* 75*b*. 35; *aucler* 73*c*. 8; *aucoif* 76*b*. 1;  
*auconte* 76*b*. 26; *alefpee* 78*d*. 19; *alune*, *alautre*, 73*d*. 34, 35;  
*delefv<sup>9</sup>tin* 73*c*. 22; *delent<sup>r</sup>* 75*a*. 11; *vgaut* 75*b*. 1; *enlonb<sup>e</sup>* 74*d*.  
 25; *eltanf*, *elmoif*, 73*d*. 14; *eloiei* 77*c*. 24.

The possessive pronoun is frequently joined to the following word :— of the posses-  
*samere* 70*d*. 32; *matref douce* 71*d*. 9; *fetref douce* 76*b*. 12. sive pronoun ;

*fi* is often attached to the word following :— of the copula  
*fla roit* 70*d*. 19; *fla uoit* 70*c*. 5; *flidonaffe* 71*a*. 29.<sup>1</sup> si.

In *ołmier*, *ołm<sup>7</sup>* 72*c*. 21, 27, the epithet is plainly regarded as so habitually *ołmier*.  
 joined as to be practically united to the noun ; notwithstanding I have here  
 printed them according to modern usage.

*lau=la u* is written as one word, plainly, even in 80*c*. 32, where the verse *lau*.  
 requires it to be pronounced as a dissyllable, and I have therefore printed it  
 so there and elsewhere, except 70*c*. 34, 72*b*. 36, 78*c*. 27.

*jamaif* appears to be plainly regarded as one word (71*a*. 34, 72*a*. 1, etc.). *jamaif*.

The omission of letters—especially *l*— is frequent, from the running to- Omission of  
 gether of *il*, *le*, etc. : *q̃loceffient*, *alloeient*, 74*c*. 24, 32; *q̃le* 75*c*. 4. In letters.  
 these cases I have still printed the words separate for the sake of easier com-  
 prehension, except in the case of *voufai*, 79*b*. 20, where *vou* looked impossible.  
 This plan is not wholly satisfactory, as it robs the first word of its rightful  
 share in the common *l* ; but, as I said above, there is always the facsimile at  
 hand to give exact information on such points.

The scribe nowhere uses hyphens to join syllables from the end of one line Hyphens.  
 to the beginning of another, even where he writes *bautifl<sup>e</sup>* 70*d*. 5, 6; *de*  
*bonai<sup>re</sup>* 70*d*. 20, 21; *dołnt* 71*a*. 16; *b<sup>le</sup>* 75*a*. 4; *w<sup>a</sup>umonnef* 78*c*. 29, 30.  
 I have however allowed myself to use the modern hyphen, in order to fit the  
 syllables to the notes of the music.

This volume consists of 242 leaves (484 pp.) of vellum, mostly in gatherings Description  
 of eight leaves. These gatherings are usually numbered at the foot of the of MS. 2168,  
 last page in Roman figures, in red. A few of the gatherings are missing, fonds franç.,  
 as well as a stray leaf here and there ; and it appears also that the volume B. N., Paris.  
 has been at some time or other (before the modern paging) wrongly bound  
 up, as the first six gatherings are XX (this number is missing, owing to a  
 tear in the page), XXI, XXII, XXIII, XXIV, [XX]V. Then follow II, III,  
 etc., regularly, though leaves are wanting here and there, and some of the  
 numbers are torn away or defaced, up to XVII (the whole gathering of XVI  
 is missing, and two leaves of XVII). Then come XXVI, XXVII, etc., and

<sup>1</sup> certain tendency of penmanship in this MS. to keep a

the numbering continues regularly to the end of the book. The last gathering is of seven leaves only, and has no number: its number would be XXXV. It is plain, therefore, that these numbers indicate the original order of the volume, and that the rubricated numbers which occur at the foot of the first page in each of the five gatherings which now stand first (I, II, III, IV, V) are either later, or bear reference to the special work (*L'Âtre Perilleux*) contained in them.

Following the original rubric numbers, we find that there are missing from the book the following leaves:—

Cahier I.	the whole	=	8 leaves
„ VIII.	six leaves	=	6 „
„ XVI.	the whole	=	8 „
„ XVII.	two leaves	=	2 „
„ XVIII.	the whole	=	8 „
„ XIX.	the whole	=	8 „
„ XXV.	two leaves	=	2 „
„ XXXV.	? one leaf	=	1 „
<hr/>			
Total 43 leaves.			

It should be observed that X has nine leaves, and XXXIII twelve leaves. The gaps in the literary articles agree with these indications.

**Handwritings.** The MSS. contained in the volume are in several hands. M. Michel Deprez had the kindness to tabulate for me the work of the several copyists. He thinks, judging by the writing, that as many as five or six copyists have had a share in it; though, as he says, some of the differences apparent may be nothing more than might be due to a worn pen or a fresh one. Apparently, however, there were two chief copyists—one of whom wrote the whole of the latter part of the volume, beginning at fol. 159 (i. e. just after the place where the transposition of sheets has taken place). To the other is due about half of the first part, viz. upwards of 80 out of 158 leaves—or possibly more. It is this copyist who wrote the whole of *Aucassin et Nicolette*. The same hand wrote besides almost the whole of the work which, as the volume is now bound, stands first, viz. *L'Âtre Perilleux*, as well as a number of shorter lays. A thorough study of this copyist's work would doubtless be of use in distinguishing the original dialect of *Aucassin et Nicolette* from the possible alterations due to the copyist. (Dr. Suchier, in treating of this question, deals simply with the evidences to be found in the work itself.)

**Date.** The writing appears to belong to the latter part of the thirteenth century, and the musical notation accords with this view.

**Contents.** From M. Deprez' notes, and my own, I have compiled the following table of the contents of the whole MS. in their present order, showing the position of each article in the present paging, and according to the

<i>Copyists.</i>	<i>Work.</i>	<i>Leaf.</i>	<i>Original Number of gathering.</i>
A.	L'Âtre Perilleux . . . . .	1-38v <sup>o</sup>	XX-XXIIII.
B.	<i>idem</i> . . . . .	38v <sup>o</sup> b-45r <sup>o</sup> a	XXIIII-XXV.
C.	Li vilains de Farbu . . . . .	45r <sup>o</sup> b	XXV.
A.	<i>idem</i> . . . . .	45v <sup>o</sup> a and b	XXV.
	(Blank . . . . .)	46	XXV last fol.)
—	Li lais de Eudemarec (impf. at beginning)	47	II.
—	Li lais de Gugemer . . . . .	48-54	II.
—	Li lai de Lanval . . . . .	54-58	III.
—	De Narciso li lais . . . . .	58-65	III, IIII.
—	L'aenture de Graalent . . . . .	65-70	IIII.
—	C'est d'Aucassin et de Nicolete . . . . .	70-80	IIII, V, VI.
—	Li favliaus d'Infer . . . . .	80-84	VI.
—	Li faveliaus de quaresme et de carnage	84-88	VI, VII.
—	Du Secretain, ou li fablax du moine . . . . .	88-91	VII.
—	Li fabliau de la veuve (impf. at end) . . . . .	91-94	VII.
	(Six leaves missing.)		
—	L'image du Monde par Gautier de Metz (impf. at beginning) . . . . .	95-96r <sup>o</sup>	VIII.
B.	<i>idem</i> . . . . .	96v <sup>o</sup>	VIII.
	(Blank <sup>1</sup> . . . . .)	97	(?) IX.)
A*.	L'image du Monde (continued) . . . . .	98-101	IX.
B.	<i>idem</i> . . . . .	101-156r <sup>o</sup>	IX-XVII [XVI missing].
D.	La vie Carlemaine si com il ala en Espagne (impf. at end) . . . . .	156v <sup>o</sup> -158	XVII.
	(At least eighteen leaves missing.)		
E.	Li Bestiaires, che sont les fables de plûseurs par Isops, traduits par Marie de France . . . . .	159-186	XXVI-XXIX.
	La devision des quinze singnes . . . . .	186-188	XXIX.
	Li drois bestiaires de la devine escripture	188-209	XXIX-XXXII.
	Du bouchier d'Abevile . . . . .	209-213	XXXII.
	Du tort contre le tort . . . . .	213-214r <sup>o</sup>	XXXII.
	(Originally Blank; with Latin writing in later hand, pale and almost illegible, beginning [L]egit <sup>o</sup> vita bñ b'nardi q̃ diabol <sup>o</sup> dixit . . . . .)	214v <sup>o</sup>	XXXII.)
	Lucidaires en romans . . . . .	215-239	XXXIII-XXXV.
	De le vielle truande, or, De la Viellete . . . . .	239-240	XXXV.
	Li fabliaus de Dagombert . . . . .	240v <sup>o</sup> -242	XXXV.

<sup>1</sup> This leaf does not apparently belong to this volume, but has been supplied later; as it bears traces of writing and of musical notation (on red lines), now almost entirely obliterated, which can have no connexion with anything in this volume, and the number of lines to the column is forty-three instead of thirty-seven.

## The Musical Notation.

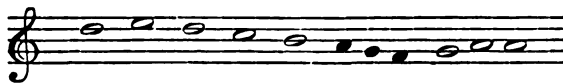
The musical notation has been printed in three only of the editions, viz. Barbazan, the *Nouvelles françaises*, and my own (in which I simply copied the music as given in the latter). A good many mistakes have been printed, which do not belong to the MS., and the final *podatus* of the first line has not been understood or properly rendered. Thanks to Mr. Barclay Squire and Mr. Rockstro, this *podatus* is here correctly printed. The notation, which in the previous editions has been represented by the sixteenth-century Gregorian notation, is here given in its own form. It will be observed that the music is written indifferently on staves of four lines or five—in one case of six. The other irregularities are trifling. In the third and fifth sections (70 d, 71 b) the first note of the triplet, in the first line, is different in form from all the other instances where it occurs; and in the sections with 'feminine' assonances (3, 5, 33, 37) the additional note is, in line 1, once placed before the *podatus* (§ 3), twice after it (§§ 5, 37), and in one case (§ 33) not given at all. In line 2 the additional note only appears once (§ 3). Though all the final hemistiches have feminine endings, in none of them is a second note given. The mistakes in the printed editions have arisen mostly from the transcribers or editors not noticing that the notes in spaces are always close to, or even touching, the upper line of the space; the notes on the lines are always rather above than below the line<sup>1</sup>.

Mr. W. S. Rockstro was kind enough to write out the music in modern notation as follows:

'The last *neum* in the first phrase of music is a *Podatus*; therefore the three sections of the melody must be read thus:



'On fol. 79 c the *Podatus* is followed by another note, the first phrase therefore stands thus:



<sup>1</sup> There is a facsimile of a finely written piece of music in this notation (from a *Graduale secundum usum Sarum* of the fifteenth century, in the British Museum, Lansd. 462), plate XVI, in *The Musical Notation of the middle ages, prepared for the members of the Plainsong and Mediaeval Musical Society*, fol., London, Masters, 1890.



'The form of the *Podatus* is subject, in early MSS., to more variation than that of almost any other *neum*; but the figure shown in this MS. is a very common one.'

The text of *Aucassin et Nicolette* was first printed in Méon's edition of Printed texts. Barbazan's *Fabliaux et contes*, 4 vols. Paris, 1808 (Vol. I, pp. 380-418). A new and thoroughly delightful recension of it was published in the *Œuvres françaises en Prose du XIII<sup>e</sup> Siècle* by Moland and d'Héricault, Paris, 1856 (Bibl. Elzevir.). This recension was again revised by M. Gaston Paris, in the beautiful text appended to M. Bida's translation (Paris, 1878), and in the same year appeared Prof. Suchier's carefully studied edition 'in usum scholarum' (Halle, 1878, and re-edited 1881 and 1889). In 1887 I published a text and English translation in London, but as I had not then seen the MS. I based my text on Suchier's second edition, compared with the *Œuvres franç.* and G. Paris' editions.

The folios of the transliteration are numbered according to the present Numbering of paging of the MS., the columns being lettered *a*, *b*, *c*, *d*. The lines are folios and lines numbered strictly according to the number of lines ruled by the copyist. It in the trans- literation. will be observed that in the earlier part the music staves usually fill the space of two lines of MS., whereas in the latter part they only take up the space of one line. All the columns have thirty-seven lines, except in a single opening 76*c*, *d*, 77*a*, *b*, where there are only thirty-six lines in each column.

The miniation of capitals and lines is strictly followed, except that in a few Miniation. places the initial *O* of the rubrics *O l se cante*, *O l dient*, has been slightly touched with red in the MS., but as the letter itself is always fully written in black I have printed these plain.

In a few places, 76*d*. 19, 77*c*. 34, 78*b*. 37, I have used italics to show that Italics. letters are doubtful.

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NOTE.—The question seems worth suggesting whether the copyist was specially familiar with this work, seeing that at least three of his mistakes arise, apparently, from reminiscences of other passages in it. See 73*d*. 12, 74*b*. 2, 80*b*. 6, and notes thereon.—A thorough study of the copyist's mistakes and corrections, as for instance the frequent omission of *r*, and the corrections of a first written *o* to *j* (jeterent 75*b*. 26, je 76*c*. 2, and cf. 73*b*. 11, note), should throw light upon the questions of pronunciation and dialect.

## ERRATA

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IN spite of all my care the following errata passed unperceived till too late to correct them :—

72 *a.* 22, *fa mie* should be printed *famie*.

72 *c.* 3, the first *je* should (probably) be printed *jo* (see note).

72 *d.* 37, *l'espee* should be printed *lespee*.

74 *c.* 1, *pieire* should be printed *pierre*.

75 *d.* 6, *Qf prouera* should be printed *Qsprouera*.

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In the photo-facsimile, 79 *d.* 28, the letters *ste* have unfortunately got cut off from the end of the line.

PHOTO-FACSIMILE FROM MS. 2168 FONDS  
FRANÇ. IN THE BIBLIOTHÈQUE  
NATIONALE, PARIS

AND

TYPE-TRANSLITERATION OF THE SAME











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 emcokeu aucler Gal  
 neus pfon laul  
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 ne & rure aucliffin  
 olant fuzino uclufi  
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 g e b a u l e r s z d e g e f e u r e s  
 u f u r b o u r p a r t e b u r  
 p o l o f l u c e u p f o n m i s  
 c u x e l e r s f o u l t e r m  
 6 i e f e m o u r m a l e f i n  
 8 m o u r u e n t m o u  
**H** aucliffin fufic en pfon fufic  
 fufic aucliffin o r z e n c e n t u b o r z  
 m o r f u d a u t p e n d e c a u t . a f u  
 e l a u t g l e e l m o r & m a r q l i o r  
 l o u e e p u c l o u e z o l e r z l e t m o r  
 c o u e t z l e r e t . n . u r o u m a r  
 e a l o n t e f u u r l a l u n e l u n e e t  
 p r u m e f e n e l l e r e . z l i a r l e l a t e d  
 n o l e n e z e n g a r f i a g . f o l i o u r  
 d a u t . f e n a m q l e t a u c a m o r  
 e l e f o m e n e a p p e n l e r . d i g e  
 6 . d i a u c a u r z d e m o r t e h a c e  
 f i d p e n t a q l e n e m a n n e f l u r d e o  
 p l e e l t o u r a c u d e z l u p s . f e l e  
 d u o r e l l e f e n e r d a m a l e m o r  
 m o r . e l e l e n e r f a m i l l e d o r  
 m o r q a u g a l i e l t o u r . e l e l e n e r  
 f i m e l l e . . . f l a u r d e d u p d e l o u e  
 f e l e a u t m i l b o n . f i p l e f u r d e  
 l i r z r o n a n t f i n o u a l u n a l u r  
 f i f e l t u n e o u d e f i l o g e o u r e l e  
 p a r f i l e n o u a n p a r d e f e n e l l e  
 f i f a u a l c o n t r a l l e g r a d e n z  
 p l e f e n e l l e r e a l u n e m a n d a u t  
 z a l a u t d e m o r . f i f e f a n a p l e  
 r o u d e d e l e n e r e d e l e r b i g e  
 f i l e n a l a a u a l l e c a n d u i . e l e



**L** i Conte fu moue Guillam<sup>o</sup>

[illegible]



et palmarum de parca  
in valle conuenit  
res parum de uerbo

[illegible]

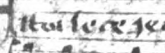




2 et d'ame et de l'ame  
 2 our l'ame et de l'ame  
 2 et p' l'ame et de l'ame  
 5 conne et de l'ame  
 1 . de l'ame et de l'ame

[illegible]




  
 Et tu se re secun  
 e. la hie cruc al di  
 a. uole re est auueu en  
 a. auueu oles blanc poil  
 e. id id y leuue auou  
 f. 21. 1. 1.

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70  
78

le temps le amou  
 e il illie del grant par fane  
 e nore tel bras tel amou  
 e nore lui loz lo a aron  
 l el ge le hault z le front  
 z le bouce z le menton  
 e le la rui amou  
 a naitant bry amou  
 e nait rere en irent nait  
 ouce comie q au jou  
 e on neant vout aillous  
 e naitant ven de l'oe  
 e nait q se l'oe auent vout  
 e affou les nait z les nait  
 e les nait z les nait  
 a la mentant au jou  
 e le naitant z le nait  
 le naitant z le nait  
 le naitant z le nait

en fere el pœr du aultel  
 e de l'ore . puis d'encens  
 q' il eut ceinture . toutz dult  
 q' estoit lez lez d'ore  
 l'ore puis d'encens q' il eut  
 ne s'il auoir l'ore zoul dult  
 oit q' il eut . il pœr zoul  
 mairz sur zoul dult co  
 mairz sur adu . il auoir l'ore  
 l'ore dult se pœr ceinture l'ore  
 uat l'ore . zoul dult q' il eut  
 el dult . il dult dult  
 dult zoul dult q' il eut  
 d'ore zoul dult se pœr  
 zoul dult q' il eut dult zoul  
 auoir mairz zoul dult  
 zoul l'ore l'ore mairz  
 uelle dult au pœr zoul  
 dult l'ore zoul dult zoul  
 l'ore dult zoul dult  
 l'ore dult zoul dult  
 uat el dult l'ore l'ore  
 dult zoul dult

**E**ulcanbireur adalys  
licorol z ligorol  
i lalt ve d dult q ault  
a ke eliroul lalt  
p d uou lult velt  
s i parli oer q dalt  
d rual bual q lalt  
d alt li ralt jegal dalt  
d rual mual dalt  
z jeltual lult dalt  
d our ralt lalt  
d iou ralt lalt











l'ame chagrier & leia. Gu.  
 wostout plait. s'ist une ybeq  
 amour non est laire n'eu oult  
 s'ist auilible q'le amour oult  
 este anu' j'ar t'le velti de r'os  
 d'au' s'ire d'ou' l'adame auut  
 alder s'ist s'ist. oult au' b'ie. la  
 une ou'ute p'ou'ce de d'ou'p  
 de l'ou' s'ap' la l'adame s'ist  
 q'le alalt p' au'. l'on auu. z  
 ele s'ist p' au' & k' u'at & p'  
 l'au' s'ist au'. q' p'ou'ce z  
 re p'ou'ce ou' n'eu' s'ist p'ou'  
 q'le d'ou' u'at ou' z l'adame  
 la p' la s'ist s'ist au'. q' n'eu'  
 d'ou' u'at plus mal' u'at v'  
 au' q' m' z s'ist mal' la  
 u'at & ou' q' u'at plus  
 au' u'at. u'at d'ou' au' q'  
 d'ou' u'at & u'at & u'at p'  
 z au' s'ist. O l'ou'ce

Quant q' u'at au' au' au' au'  
 & l'ou'ce o' l'ou'ce u'at

a. u'at est u'at el p'ou'  
 Q. u'at fu l'ou' au' u'at  
 a. u'at l'adame s'ist u'at  
 d. u'at s'ist u'at u'at s'ist  
 d. u'at u'at s'ist u'at  
 l. u'at u'at s'ist  
 z. u'at u'at s'ist  
 o. z l'ou' au' u'at  
 c. ou' u'at u'at s'ist  
 d. u'at u'at u'at au' au'  
 a. u'at s'ist u'at u'at

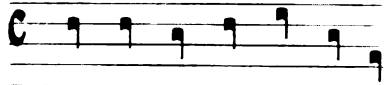
d'ou' u'at u'at u'at  
 l. u'at u'at u'at u'at  
 l. u'at u'at u'at u'at  
 u'at u'at u'at u'at  
 d. u'at u'at u'at u'at  
 p. u'at u'at u'at u'at  
 z. u'at u'at u'at u'at  
 o. u'at u'at u'at u'at  
 z. u'at u'at u'at u'at  
 y. u'at u'at u'at u'at  
 u'at u'at u'at u'at  
 u'at u'at u'at u'at  
 u'at u'at u'at u'at

**E**usou'et d'ou' au' au'  
 d'ou' u'at u'at u'at u'at  
 d'ou' u'at u'at u'at u'at  
 & u'at u'at u'at u'at  
 & u'at u'at u'at u'at  
 l. u'at u'at u'at u'at  
 u'at u'at u'at u'at  
 & u'at u'at u'at u'at  
 u'at u'at u'at u'at  
 & u'at u'at u'at u'at  
 d'ou' q' u'at u'at u'at  
 p. l'ou' u'at u'at u'at  
 u'at u'at u'at u'at  
 & u'at u'at u'at u'at  
 p. u'at u'at u'at u'at  
 & u'at u'at u'at u'at  
 a. u'at u'at u'at u'at  
 & u'at u'at u'at u'at  
 u'at u'at u'at u'at  
 & u'at u'at u'at u'at

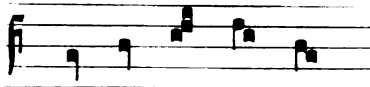
Cest daucāi ⁊ de 'nicolete 8



**Q**ui uaueroit bonf uerf o - ir



del de-poſt du uiel caitif  
de deuf biax enfanf petif 15  
nicolete ⁊ aucaffinf  
des grāf painef q̄l ſouf<sup>t</sup>  
⁊ des proueces q̄l fiſt  
poſ ſamie o le cler viſ  
dox eſt li canf biax eſt li diſ 20  
⁊ coſtoif ⁊ bñ aſif  
nuſ hom neſt ſi eſbahif  
tant dolanf ni entrepſ  
de grant mal amaladiſ  
ſe il loit ne ſoit Garif 25  
⁊ de ioie reſbaudiſ



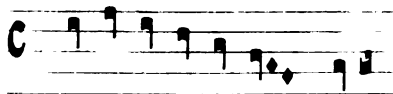
tant par eſt dou - ce  
**O**r dient ⁊ content ⁊ ſablét 30  
q̄ li q̄nf bougarf de ualence  
ſaiſoit guere au conte Garin  
de biaucaire ſi grande ⁊ ſi mer  
uelleuſe ⁊ ſi moſtel q̄l no fu  
ſt . i . ſeux ioſf aioſneſ q̄l ne 35

¶ a x. mile fergen a pie ¶ a ce  
 ual. si li argoit sa terre ¶ gaf  
 toit son paif. ¶ ocioit ses homes  
 li qñs garins de biaucaire estoit  
 5 vix ¶ frales. si auoit son tanf  
 trespasse. Il nauoit nul oir ne  
 fil ne fille. foiz vn seul vallet.  
 cil estoit tex con je u<sup>o</sup> dirai.  
 aucains auoit a n li damoisiaux  
 10 biaux estoit ¶ gens ¶ grás ¶ biē  
 taillies de ganbes ¶ de pies. ¶ de  
 cois ¶ de bras. il auoit les ca  
 uiax blons ¶ men<sup>o</sup> recerceles  
 ¶ les ex vairs ¶ rians. ¶ le face  
 15 clere ¶ titece ¶ le nes haut ¶ biē  
 assis. ¶ si estoit entecies de bo  
 nes teces. qñ lui né auoit nu  
 le mauuaise. se bone nō. mais  
 si estoit soups damoiz q tout  
 20 vaint. q ne uoloit estre ce  
 ualers. ne les armes prendre  
 naler au tnoi. ne fare point  
 de qñq il deust. Ses pere ¶ se  
 mere li disoient. fix cas pñ  
 25 tes armes si monte el ceual.  
 si dessent te t're ¶ aie tes homes  
 fil te uoient entx si defenderont  
 il mix loz cois ¶ loz auoirs ¶ te  
 tere ¶ le miue ~~~~~

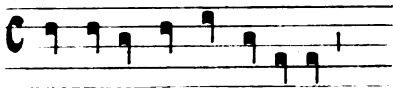
30 **P**ere fait auc'. qñ ples vos oze.  
 ia dix ne me doist riēs q je li  
 demant qnt ere chr'ls ne monte  
 a ceual. ne q uoise a estoiz ne a ba  
 taille. la u je fiere ceualier ni  
 35 autres mi. se uos ne me donef  
 nicholette me douce amie q je  
 tant aim. fix fait li peref ce

.l.l.l.l.

ne poroit est<sup>e</sup>. n. laise est' q ce  
 est vne caitiue. q fu amenee des  
 trange t're si lacata li uisqñs de  
 ceste uile as farasins. si lamena  
 en ceste uile. si la leuee ¶ bautisi  
 5 e ¶ faite sa fillole. si li donra. i.  
 de ces jois. i. baceler q du pain li  
 gaaignera p honoiz. de ce nas tu q  
 faire. ¶ se tu sēme vix auoir je  
 te donrai le file a. i. rai v a. i. cōte 10  
 il na si rice home en fñce se tu vix  
 sa fille auoir q tu ne laies. auoi  
 peref fait. a. ou est oze si haute  
 honerf en t're se. n. ma t'f douce  
 amie lauoi. qle ne fust bn en 15  
 ploie en li Sele estoit enperif  
 de colstentinoble v dalemaigne  
 v roine de fñce v dengleterre  
 si aroit il asses b peu en li. tant  
 est france ¶ coitoise ¶ debonai 20  
 re ¶ entecie de toutes bonesf  
 teces Oiz se cante ~~~~~



**A**uca<sup>r</sup>. fu de biau - caire 25

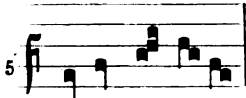


dū castel de bel repaire  
 de. n. le bien faite  
 nuis hom ne len puet ret<sup>re</sup>ire 30  
 Q ses peref ne li laisse  
 ¶ sa mere le manace  
 diua fauf q vex tu faire  
 Nīcolete est coīte ¶ gaie  
 jeteē fu de cartage 35  
 acatee fu dū saīne  
 puif q moullie te uix t<sup>re</sup>ire

pren femme



v ie trai mol't male vie  
 Maif p diu le fil marie  
 Longement l ni ferai mie



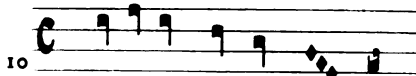
Se iel puis far

Or dient  
 & content  
 & fablent

**A**ic<sup>r</sup> fu en pson si q̄ uouf au<sup>e</sup>  
 oi & entendu . en le canbre  
 li cris & le noife ala p tote le t<sup>r</sup>re  
 10 & p tot le paif . q̄ . n' . estoit p  
 due . li auq̄t dient q̄le est  
 suie foiz dé la t<sup>r</sup>re . & li auq̄t  
 dient q̄ li q̄nf . G . de biaucaize  
 la faite mozdrir . q̄ q̄n eust  
 15 ioie auc<sup>r</sup> : nen fu mie lief . aif  
 traift au uifconte de la uile si  
 lapela . fire vifq̄nf . cauef v<sup>o</sup>  
 fait de . nic<sup>r</sup> : ma t<sup>e</sup>f douce a  
 mie . le rienf e tot le môt q̄ je  
 20 plus amoie . auef le me vof to  
 lue ne enblee . facief biē q̄ se  
 je ē muir faide uouf en fera  
 demandee . & ce fera bien droif  
 q̄ uof mares ocif a uof . ii .  
 25 maif . car uof mauet tolu  
 la rienf en cest mont q̄ je  
 plus amoie . biax fire fait li  
 q̄nf car laifcief efer . nic<sup>r</sup> :  
 est vne caitiue q̄ jamenai des  
 30 trange t<sup>r</sup>e . si lacatai de mon  
 auoir a farafinf . si lai leuee  
 & bautifie & faite ma fillole  
 si lai nourie si li donafce . i .  
 de ces ioiz vn baceler q̄ del paif  
 35 li gaegnast p honoiz . de ce na  
 uef v<sup>o</sup> q̄ faire . maif prendef  
 le fille a un roi v a . i . conte

enfeurq̄tot q̄ cuiderief vouf  
 auoir gaegnie se uouf lauef  
 afognētee ne mife a uo lit  
 Mout i arief peu cōq̄s caiz tof  
 les joiz du siecle en feroit uo 5  
 arme en inf<sup>r</sup> q̄n padif nē  
 terrief vof ja . en padif q̄i je  
 a faire je ni q̄er ent<sup>r</sup> . Maif  
 q̄ jaie . niē : ma t<sup>e</sup>f douce ami<sup>e</sup>  
 q̄ jaim tant . Cen padif ne uont 10  
 foiz tex genf con je uouf diz  
 ai . il i uont ci viel preft<sup>e</sup> & cil  
 viel clop & cil manke q̄ tote  
 joiz & tote nuit cropent deuāt  
 ces autex & en ces vies cūtesf 15  
 & cil a ces uief capes erefesf &  
 a ces uief taterelēf ueftuef .  
 q̄ font nu & decauc & eſtru  
 mele . q̄ moeurent de faim  
 & defci & de froit & de mefaifef 20  
 Jcil uont en padif aueuc ciāx  
 naj jou q̄ faire . Maif en ī  
 fer voil jou aler . caiz en īfer  
 vont li bel clerc . & li bel ceua  
 lier q̄ font mozt af tnoif & 25  
 af ricef gref . & li biē fer  
 gant & li frāc home . aueuc  
 ciāx voil jou aler . & si uont  
 les belef dames coztouifef q̄ e  
 les ont . ii . amif ou . iii . auoc 30  
 leur baronf . & si ua li oiz & li ar  
 genf . & li uairf & li gēf & si i  
 uont h<sup>r</sup>peoz & iogleoz . & li  
 roi del siecle . auoc ciāx voil  
 jou aler maif q̄ jaie . nic<sup>r</sup> : 35  
 ma t<sup>e</sup>f douce amie aueuc  
 mi . Certef fait li uifq̄nf

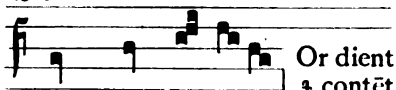
por nient en pleres q̄ jamais  
 ne le uerref. & se u<sup>o</sup> i ples & vof  
 peres le fauoit. il aïderoit &  
 mi & li en vn fu & uof meis  
 5 mes poïrief auoir toute  
 paoz. ce poise moi fait auç &  
 ife se dept del uifconte dolâf  
 Oz se cante ~~~~~



ucasins sen est toz - nes



Ml't dolans & abosmes  
 15 de samie o le uif cler  
 nus ne le puet conforter  
 ne nul bon conseil don<sup>r</sup>  
 vers le palaif est alef  
 il en monta les degres  
 20 en vne canbre est ent<sup>r</sup>  
 Si comença a ploier  
 b & sa mie a regreter  
 A & gnt dol a demener  
 nic & biars esterf  
 25 biars uenir & biars alerf  
 biars deduis & douf parlerf  
 biars boïders & biars jouerf  
 biars baïsierf biars acolerf  
 poï v<sup>o</sup> fui si adoles & fin  
 30 & si malement menef  
 Q̄ je mē cuit vis aler

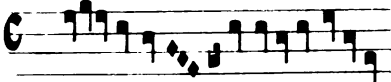


Suer douce a - mie

35 **E**ntreuf q̄ auç & estoit en  
 le canbre & il regretoit. nic.  
 samie li q̄nf. bougarf de ua

lence q̄ sa g<sup>r</sup>re auoit a fur  
 nir ne soublia mie. ains ot  
 mande ses homes a pie & a  
 ceual. si t<sup>r</sup>ist au castel p̄  
 asalir & li c<sup>r</sup> lieue & la noïse 5  
 & li ceualier & li feriant far  
 ment. & qeurent as p̄tes  
 & as murf poï le castel deffē  
 dre. & li boïgoif montent  
 as aleoïrf des murf. si je 10  
 tent q̄riax & peuf aguïsf  
 entreuf q̄ li asauf estoit gnt  
 & plenierf & li q̄nf. G. de bia  
 caire vint en la canbre v au:  
 faisoit deul & regretoit. n. 15  
 sa t<sup>r</sup>f douce amie q̄ tant amoit  
 ha & fix fait il 9 p ef caitif  
 & maleurox q̄ tu uoïf con  
 asaut ton castel tot le mel  
 loz & le pl<sup>o</sup> soit & faces se tu 20  
 le pers q̄ tu es desiretesf  
 fix car pren les armes & mō  
 te v ceual & desen te tere  
 & aiues tes homes & va a le  
 stoï ja ni fieres tu home ni 25  
 autres ti fil te uoient ent<sup>x</sup>  
 si deffenderont il mix loz  
 auoir & loz corf & te tere  
 & le miue & tu ies si granf  
 & si soïf q̄ bien le puef faire 30  
 & farre le doïf. pere fait  
 auç: q̄n ples uouf oze.  
 ja dix ne me doïnt rienf q̄  
 je le demant q̄nt ere chr'lf  
 ne monte el ceual ne uoïse 35  
 en estoï la u je fiere chr'lf  
 ne aut<sup>r</sup>f mi se uof ne me

donef. n. me douce amie q̄ ie tāt  
 aim. fix dist li pere ce ne puet  
 estre ancoif sofferoie je q̄ je  
 feusse touf desiretes. & q̄ je  
 5 perdisse q̄q̄s Gai q̄ tu ja leu  
 fes a mollier ni a espouse. il  
 fen torne. & q̄nt. au. len uoit  
 aler il le rapela. peres fait  
 au. venes auant je uouf ferai  
 10 bonf couuēf. & q̄x biach fix. je  
 prendrai les armes firai a lest  
 oī. p. tex couens q̄ se dix me ra  
 maine sain & sauf q̄ uof me lai  
 res. n. me douce amie tant ve  
 15 ir q̄ jaie. ii. parolef v t'is a li  
 parlesf & q̄ je laie une seule foif  
 baifse. je lotroi fait li pef. jl  
 li creante & au. fu lie Oī se cā



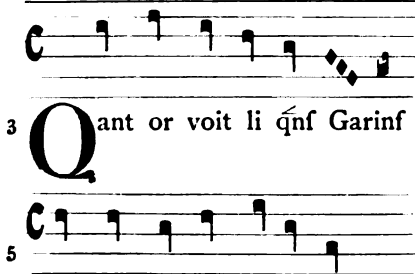
20 **A**uc<sup>7</sup> ot du baif. q̄l ara au repair<sup>7</sup>  
 poī. c. m. marf doī mier  
 ne le sefist on si lie  
 Garnemens demanda cief  
 On li a apellief  
 25 Il uest vn auberc dublier  
 & laca liaumē en son cief  
 cainst lespee au poin doī m<sup>7</sup>  
 Si monta foī son dest'ier  
 & prent lescu & lespiel  
 30 Regarda andex ses pief  
 bien li fissent est'ierf  
 a meruelle se tint cief  
 de samie li fouient  
 Sefpona li destrier  
 35 Il li coīt ml't volentierf  
 tot droit a le poīte enl vient  
 a la bataille Oīdient & content

uc<sup>7</sup> fu armef foī son ceual si  
 cō u<sup>9</sup> auēf oi & entendu. dix  
 con li fist li efcuf au col. & li hiau  
 mes v cief & li rege de sespee  
 foī le fenest<sup>9</sup> hance. & li ualles 5  
 fu g<sup>9</sup>nf & foīf & biach & Genf &  
 bien foīnif. & li ceuauf foī q̄i il  
 fist radesf & coīanf. & li ualles  
 lot bñ adrecie pmi la poīte. oī  
 ne q̄dief uouf q̄l pensast na buēf 10  
 na uaces na ciures prendre. ne  
 q̄l ferist ch'r ne aut'f lui. nenil  
 nient onq̄s ne len fouit aīf pē  
 fa tant a. n. fa douce amie. q̄l ou  
 blia ses resnesf. & q̄nq̄s il dut fai 15  
 re. & li ceuax q̄ ot senti les esp  
 onf lēpoīta pmi le p̄sse. se se  
 lance t'f entremi ses anemif &  
 il Getent les mainf de toutef  
 parf si le prenent. si le deffaifi 20  
 sent de lescu & de le lance si len mā  
 nent tot estrousemēt p̄f & aloi  
 ent ia poīplant de q̄l moīt il  
 foroient moīr. Et q̄nt au. lē  
 tendi. ha r dix fait il douce crea 25  
 ture. font cou mi anemi M̄tel  
 q̄ ci me mainēt. & q̄ ia me caupōt  
 le teste. & puis q̄ iarai la teste  
 caupēe jamaif ne plerai a. n.  
 me douce amie q̄ ie tant aim. 30  
 Encoī ai je ci vne bone espee  
 & siec foī bon dest'ier feioīne. se  
 or ne me deffent poī li oq̄s dix  
 ne li ait se iamaif mame. Li  
 ualles fu Granf & foīf & li ceuax 35  
 soq̄i il fist fu remuanf. & il mist  
 le main a l'espee si comence a

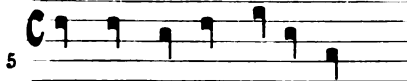


destre & a fenestre & coupe h'm  
 & naseuf & puis & bras & fait  
 i caple entoz lui aut<sup>e</sup> si 9 li fen  
 glerf qñt li cien lasalent ē le fo  
 5 rest & q̄l loz abat. x. ch'rf. &  
 naure. vii. & q̄l se iete tot ef  
 troseemēt de le p̄se & q̄l sen re  
 uient les Galopiax ariere  
 sespee en sa main. li qñf. b. de  
 10 ualence oi dire con penderoit  
 au. son anemi si uenoit cele  
 part. & au. ne le mescoisi mie  
 il tint lespee en la main se le  
 fiert pmi le hiaume si q̄ li en  
 15 bare el cieſ il fu si estoneſ  
 q̄l cai a terre. & au. tent le maī  
 si le prēt & len maīne p̄f p le  
 nasef del hame & le rent a son  
 pere. pere fait au. vesci urē  
 20 anemi q̄ tant vouf a Gerroie &  
 mal fait. xx a ja dure cest G<sup>r</sup>e  
 onq̄f ne pot iest<sup>e</sup> acieuee p ho  
 me. biax fix fait li pe tes en  
 fances deuf uof faire nient  
 25 baer a folie. pere fait au. ne  
 maleſ mie sermonant. maif  
 tenes moi mes couenf. ba  
 q̄x couenf biax fix. Auoi pe r  
 aues les uof oblieef p mon cieſ  
 30 q̄ q̄ les oblīt ie nes voil mie obli  
 er ains me tient ml't au cuer  
 Enne meustes vof en couent q̄  
 q̄nt je p̄f les armes & jalai a  
 lestoī q̄ se dix me ramenoit  
 35 fain & fauf q̄ uof me lairies. n.  
 ma douce amie tant veir  
 q̄ laroie ple a li. ii. poles

ou troif & q̄ ie laroie vne foif  
 baifie meustes v<sup>o</sup> en couent. &  
 ie uoil ie q̄ uof me tenes. jo  
 fai li pes ia dix ne mait. q̄nt  
 ja couenf vof en tenrai. & sele 5  
 estoit ia ci je larderoie en. i.  
 fu & uof meismes porief  
 auoir tote paoī. est ce tote  
 la finf fait au. si mait dix  
 fait li pes oil r certes fait 10  
 au. ce fui mol't dolans q̄nt  
 hom de urē eage ment. q̄nf  
 de ualence fait au. ie uof ai p̄f  
 fire voire fait. aioire fait li  
 q̄nf. bailies ca urē māī fiat au. 15  
 fire volentierf. il li met se maī  
 en la fue. ce masies vof fait  
 au. q̄ a nul joī q̄ vof aies a uiū  
 ne porres men pe faire honte  
 ne destoībier de sen coīf ne de 20  
 sen auoir. q̄ uof ne li facies  
 fire poī diu fait il ne me Gabes  
 mie maif metes moi a raencon  
 v<sup>o</sup>ne me fares ia demand<sup>o</sup>oī ni aī  
 gent. ceuauf ne paleſroif ne 25  
 uair ne ḡf. cieſ ne oīſiax q̄  
 je ne vof doise. coment fait  
 au. ene gnissies vof q̄ je v<sup>o</sup>ai p̄f  
 fire oie. fait li q̄nf boī. ja dix  
 ne mait fait auc<sup>r</sup>. se uof ne 30  
 le masies se je ne uouf fac ja  
 cele teste voler. enon du  
 fait il ie uouf asie quāq̄ il  
 uouf plaist il li asie & auc<sup>r</sup>  
 le fait monter foī. i. ceual & 35  
 il monte foī. i. aut<sup>e</sup> si le gduist  
 tant q̄l fu a fauete Oī se cante

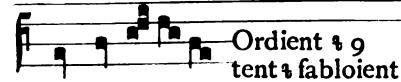


3 **Q**ant or voit li q̄ns Garinf



de fon enfant aucaffin  
 Q'l ne poza deptir  
 de nicolete au cler vif  
 En vne p̄son la mis  
 10 En . i . celier fofterin  
 Q' fu faif de mazbre bif  
 Q'nt oī i uīt aucaffinf  
 dolanf fu ainc ne fu fi  
 a dementer fi se p̄ft  
 15 fi con vos potref oir  
 Nicolete flozf de lif  
 douce amie o le cler vif  
 plus ef douce q̄ roifinf  
 ne q̄ foupe en miferin  
 20 laut'er vi un pelerin  
 nef estoit de limofin  
 Malades de lefv'tin  
 Si Gifoit enf en vn lit  
 Mout p estoit étrepf  
 25 de grant mal amaladis  
 tu passas deuant fon lit  
 Si souleuas ton t'ain  
 & ton pelicon ermin  
 la cemisse de blanc lin  
 30 tant q̄ ta Ganbete vit  
 Garif fu li pelerin  
 & tof fains ainc ne fu fi  
 fi se leua de fon lit  
 Si rala en fon paif  
 35 saint & sauf & tof garif  
 doce amie flozf de lif  
 biax alerf & biax venirf

biax iouerf & biax bozdirf  
 biax plerf & biax delif  
 dox baifierf & dox sentirf  
 nus ne vof pozoit hair  
 poī vof fui en p̄son mis 5  
 En<sup>o</sup>celier fofterin  
 v je fac mout male fin  
 oī ni conuenra moīr

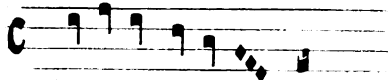


Ordient & 9  
 tent & fabloient

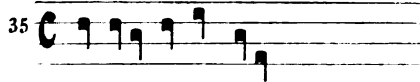
poī vof a - mie 10

**A**ucafinf fumif en p̄son fi com  
 vof auef oi & entendu ~~lice~~  
 . nic<sup>z</sup>. fu daut<sup>e</sup> pt en le canb<sup>e</sup>. ce fu  
 el tanf deste el mois de mai q̄ li joī  
 font caut lonc & cler & les nuif 15  
 coief & series . n . jut vne nuit  
 en fon lit fi uit la lune luire cl<sup>r</sup>  
 p une fenestre . & fi oi le lorfeil  
 nol cent<sup>r</sup> en garding . se li souit  
 dauc<sup>r</sup>. sen ami q̄le tant amoit 20  
 Ele se comenca a p̄penser des gte  
 G . de biaucaire q̄ de moīt le haoit  
 fi se pensa q̄le ne<sup>o</sup>manroit plus ilec  
 q̄ sele estoit acusee & li q̄ns . G . le  
 fauoit il le feroit de male moīt 25  
 moīr . ele senti q̄ li uielle doī  
 moīt q̄ auec li estoit . ele se leua  
 fi uesti . i . bliaut de drap de soie  
 q̄ ele auoit ml't bon . fi p̄ft dras de  
 lit & touailef si noua lun a laut<sup>e</sup> 30  
 si fist une corde si lōge gme ele  
 pot si le noua au piler de le fenest<sup>e</sup>  
 si fauala cont<sup>e</sup>ual le gardin &  
 p̄ft se uesture a lune main deuāt  
 & a laut<sup>e</sup> deriere . si fescoīca p̄ le 35  
 rousee q̄le uit G<sup>e</sup>nde foī lerbe .  
 si sen ala aual le Gardin . ele

auoit les cauias blons & men<sup>s</sup>  
 recerceles . & les ex vair & rianf  
 & le face t<sup>u</sup>itice & le nef haut & biē  
 assis & le leu<sup>r</sup>etes ūmelleles plus  
 5 q̄ nest cerissē ne rose el tās destē  
 & les dens blans & men<sup>s</sup> & auoit les  
 mameletes dures q̄ li soufleuoiēt  
 sa uesteure . ausi cō ce fuissent . ii .  
 nois Gaugef & estoit graille p  
 10 mi les flans q̄n vos dex mais le  
 peuscief encloze . & les floz des  
 margerites q̄le ronpoit as oxtex  
 de ses pief q̄ li gissoient soz le me  
 nuisse du pie p deseure . estoient  
 15 droites noires auers ses pief &  
 sans Ganbes tant p estoit blāce  
 la mescinete . ele uīt au postic  
 si le deffrema si sen isci pmi les  
 ruf de biaucaire p deuerf lonbre  
 20 car la lune luifoit ml't clere & er  
 ra tant q̄le uīt a le toz v ses amis  
 estoit . li toz estoit faele de liuf  
 en liuf . & ele se q̄tist de les lun des  
 pilerf . si sest<sup>u</sup>int en son mantel  
 25 si mist sen cieſ pmi une cūeure  
 de la toz q̄ uielle estoit & ancienne  
 si oi auc<sup>r</sup> . q̄ la dedens plouroit &  
 faisoit mot Grant dol & reg<sup>u</sup>toit  
 se douce amie q̄ tāt amoit . & q̄nt  
 30 ele lot asseſ escoute si comenca a  
 dire Oī se cante



**N**icolete o le uif cler



Sapioia a un piler

~~Sapioia~~ foi auc<sup>r</sup> . plourer  
 & famie a regreter  
 oī parla dist son penser  
 auc<sup>r</sup> . Gentix & ber  
 5 franf damoifiax honozef  
 q̄ uof vaut li demter  
 li plaindref ne li plurerf  
 Q<sup>u</sup>nt ja de moi ne goref  
 caz ure pes me het  
 & trestof vos parentef  
 10 poī uouf passerai le m<sup>r</sup>  
 Sirai en aut<sup>e</sup> regnes  
 de ses cauias a caupes  
 la dedens les a ruf  
 auc<sup>r</sup> . les p̄st li ber  
 15 Si les a ml't honoref  
 & baiesf & acolesf  
 En sen sain les a boutef  
 Si recomence a ploīer

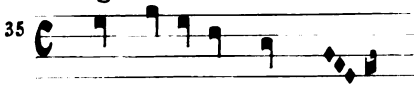


Or dient & 20  
content &  
fabloient

tout poī fa- mie


**Q**añt auc<sup>r</sup> . oi dire . n . q̄le sen  
 uoloit aler en aut<sup>e</sup> paif en lui  
 not q̄ courec<sup>r</sup> . bele douce amie  
 fait il uof nen iref mie caz dōt 25  
 mariif uof mozt . & li p̄mierf  
 q̄ uof verroit ne q̄ uouf poīroit  
 il uof p̄nderoit luef & v<sup>o</sup> mete  
 roit a son lit si uof asoignen  
 teroit . & puis q̄ u<sup>o</sup> ariief iut 30  
 en lit a home sel miē nō oī  
 ne q̄dies mie q̄ jādiffe tant  
 q̄ je trouasse coutel dont je me  
 peusce ferir el cuer & ozirre  
 naie uoir tāt natenderoie je 35  
 mie . ais mesquelderoie de si  
 lonc q̄ je uerroie une maisiē

u une biffe pieire si hurteroit si du  
 rement me teste q̄ jen feroie les  
 ex voler & q̄ je mescerueleroie t<sup>9</sup>  
 encoz ameroie ie mix a moir de  
 5 si faite moit q̄ je seufce q̄ u<sup>9</sup> eufcie<sup>f</sup>  
 jut ē lit a home fel miē non. A r  
 fait ele je ne q̄t mie q̄ uof mame<sup>f</sup>  
 tant 9 uof ditef. maif ie u<sup>9</sup> aim pl<sup>9</sup>  
 q̄ uof ne facief mi. auoi fait  
 10 auc<sup>7</sup> bele douce amie. ce ne po<sup>2</sup>  
 roit est<sup>9</sup> q̄ uof mamiffief tant  
 q̄ ie fac u<sup>9</sup>. fenme ne puet tant  
 am<sup>7</sup> loume 9 li hom fait le sēme  
 Car li amf de le sēme est ē son oeil  
 15 & en son le cation de fa mamele  
 & en son loiteil del pie. maif li  
 amf de loume est enf el cue plātee  
 dont ele ne puet ifcir. Lau auc<sup>7</sup>.  
 & . n . ploient ēfanble . & les efca<sup>2</sup>  
 20 Gaitef de le uile uenoient tote u  
 ne rue fauoient les espees t<sup>9</sup>ites  
 defos les capef. car li q̄nf . G . lo<sup>2</sup>  
 auoit q̄māde q̄ se il le pooiēt p̄n  
 dre q̄ locessifent . & li Gaite q̄ estoit  
 25 fo<sup>2</sup> le to<sup>2</sup> les uit uenir . & oi q̄l aloiēt  
 de . n . plant & q̄l le manecoiēt a  
 occirre . dix fait il 9 Grāf da  
 maGes de si bele mescinete sil loci  
 ent . & ml<sup>7</sup>t feroit Grāf aumos  
 30 ne se je li pooie dire . p̄qi il ne  
 sapceufcent & q̄le sen gardast  
 ca<sup>2</sup> si locient dont iert auc<sup>7</sup>.  
 mes damoifiax moif dont G<sup>9</sup>nf  
 damagef ert O<sup>2</sup> se cante



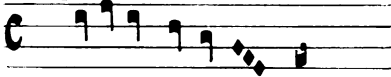
**L**i Gaite fu mout vaillanf

preuf & coitoif & facanf  
 Il a comencie vn<sup>f</sup> canf  
 ki biax fu & auenanf  
 Mescinete o le cuer franc  
 Coif af Gent & auenant 5  
 le poil blont & auenant  
 vairf les ex ciere rānt  
 bien le uoi a ton sanblant  
 parle af a ton amant  
 Q<sup>1</sup> po<sup>2</sup> toi se ua morant 10  
 Jel te di & tu lentenf  
 Garde toi des souduianf  
 ki par ci te uont q̄rant  
 Souf les capef les n<sup>9</sup> branf  
 Foimēt te uont manecāt 15  
 toft te feront messeant

 Or dient &  
 gtent & fa  
 So<sup>2</sup> ne ti Gardef bloient

**H**ait . n . lame de ten pere &  
 de te mere soit en benooit re 20  
 pos q̄nt si belemēt & si coitoife  
 mēt le maf oze dit . se diu plaift  
 je mē Garderai bien & dix men  
 Gart . ele seftraif en son mātēl  
 en lonb<sup>9</sup> del piler tant q̄ cil furēt 25  
 passe out<sup>9</sup> . & ele p̄nt ogie a auc<sup>7</sup>.  
 si sen ua tant q̄le uit au m<sup>7</sup> des castel  
 li mif fu depecief festoit rehozdes  
 & ele monta defeure si fist tāt  
 q̄le fu ent<sup>9</sup> le m<sup>7</sup> & le fosse . & ele 30  
 Garda q̄t<sup>9</sup>ual si uit le fosse ml<sup>7</sup>t  
 pfont & ml<sup>7</sup>t roide sot ml<sup>7</sup>t Grant  
 pao<sup>2</sup> . he r dix fait il douce ēa  
 ture se je me laif cair je b<sup>f</sup>ferai  
 le col . & se je remain ci oñ prē 35  
 dera demain si marde on en . i .  
 fu . encoz aīme je mix q̄ je muj

ci q̄ tof li pules me regardast  
 demain a merueillef. ele segna  
 son cief si se laiffa Glacier aual le  
 fosse. & q̄nt ele uît v fonf si b  
 5 el pie & fes belef mainf q̄ nauo  
 ent mie ap̄ 9 les blecaft furēt  
 q̄iffief & efcozcief & li fanf en  
 falī bñ en . xii . liuf. & nepoꝝ  
 q̄nt ele ne santi ne mal ne doloꝝ  
 10 p̄ le grāt paor q̄le auoit. & se  
 ele fu en paine del entʳ encoꝝ fu  
 ele en foꝝceur del ifcir. ele se  
 penfa q̄leuc ne faifoit mie bon  
 demoꝝer . e troua i . pel aGuifie  
 15 q̄ cil dedenf auoiēt jete poꝝ le  
 caftel deffendre . fi fift paſ . i .  
 auāt lautº tant q̄le fi mōta  
 tant a grāf painef q̄le uît de  
 feure . oꝝ estoit li foref p̄f  
 20 a . ii . arbalesteef q̄ biē duroit  
 xxx . liuef de lonc & de le . fi i a  
 uoit beſtef ſauuages & fer  
 pentine . ele ot paor q̄ ſele i  
 entʳit q̄lef ne loceſiſcēt . fi  
 25 ſe repenfa q̄ ſon le trouoit  
 ileuc 9 le remenroit en le  
 uile p̄ ardoir Or ſe cante



30 **N**icolete o le uif cler



fu montee le fosse  
 Si ſe prent a dementer  
 35 & ih̄m a reclamer  
 Peref roif de maifte  
 oꝝ ne fai q̄l pt aler

Se ie uoif v gaut rame  
 ja me menGeront li le  
 Li lion & ~~lion~~ ſengler  
 dont il i a plente  
 & ſe iatent le ioꝝ cler 5  
 Q̄ on me puiſt ci trouer  
 Li fuſ ſera alumef  
 dont meſ corf iert enbʳef  
 Maif par diu de maifte  
 Encoꝝ aim jou nix affef 10  
 Q̄ me ~~me~~ menGucent li le  
 Li lion & li ſengler  
 Q̄ ie uoiſſe en la cite

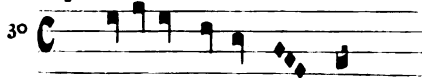


Je nirai mie

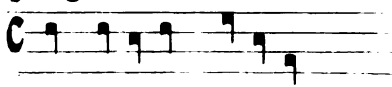
Or dient &  
 content & 15  
 ſabloient

**N**icolete ſe dementa ml't ſi com vº  
 auēf oi . ele ſe gmanda a diu ſi  
 erra tant q̄le uit en le foꝝeſt .  
 ele noſa mie parfont entrer p̄ 20  
 leſ beſtef ſauuacef & p̄ le ſer  
 pentine . ſi ſe q̄tiſt en . i . eſpeſ  
 buiſſon & ſoumax li p̄ſt ſi ſen  
 doꝝmi dºquau demain a haute p̄  
 me . q̄ li paſtoꝝel iſcirent de la 25  
 uile & jeterent loꝝ beſtef entº  
 le boſ & la riuere . ſi ſe tʳien du  
 ne pt a une ml't bele fontaine q̄  
 estoit au cief de la foreſt . ſi eſtē  
 dirēt vne cape ſe miſſent loꝝ pain 30  
 fuſ . entreuf q̄ il menGoient & nicº .  
 ſeſueille au cri deſ oiſiax & deſ  
 paſtoriax . ſi ſenbati ſoꝝ auſ . bel  
 enſait ele dame dix voſ i ait .  
 dix uº benie ſait li unſ q̄ pluſ fu 35  
 ēpleſ deſ autʳ . bel enſant fait  
 coniffief vº . aucº . le fil le conte . G .

de biaucaire . oil bien le couniscōf  
 nos . se dix u<sup>o</sup> ait bel enfant fait  
 ele dītes li q̄l a vne beste en ceste so  
 rest & q̄ le uiegne cac<sup>z</sup> & sil li puet p̄n  
 5 dre il nen donroit mie . i . menb<sup>o</sup>  
 p̄ . c . marf doz n̄ p̄ . v̄ . ne p̄ nul au<sup>o</sup>  
 & cil le regarzent se le uirēt si bele q̄l  
 en furēt tot esmari . je li dirai  
 fait cil q̄ plus fu éples des aut<sup>es</sup> de  
 10 hait ait q̄ ja en plera ne q̄ ja li dira  
 cest fantosmes q̄ v<sup>o</sup> dītes . q̄l na  
 si ciere beste en ceste foieft ne c<sup>z</sup>f  
 ne lion ne sengler . dont vnf des  
 menbres vaille plus de dex denierf  
 15 v de troīs au plus . & v<sup>o</sup> ples de si gnt  
 auoir ma dehait q̄ v<sup>o</sup> en croit . ne  
 q̄ ja li dira . v<sup>o</sup> estef fee si nauōf cure  
 de uo gpaignie maif tenef v<sup>re</sup> voie  
 ha r bel enfant fait ele si feres . le  
 20 beste a tel mecine q̄ auc<sup>z</sup> . ert Gar<sup>l</sup>  
 de son mehaig . & jai ci . v . f en me  
 boise tenef se li dītes . & dedens . iii .  
 joīf li couiēt cac<sup>z</sup> . & se il dens t<sup>o</sup>if  
 joīf ne le troue jamais niert Garīf  
 25 de son mehaig . pfoi fait il les den<sup>z</sup>f  
 prenderonf nos & sil uiet ci n<sup>o</sup> li di  
 rōf . maif nos ne lironf ja q̄te . de  
 p diu fait ele loz prent congie  
 af pastoziauf si sen va Oī se cante

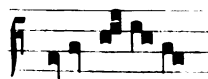


**N**icolete o le cler uif



30 des pastoziauf se narti

tout . i . uief sentier anti  
 tant q̄ vne voie vint  
 v afoikent set cemin  
 Q<sup>i</sup> sen vont p̄ le paif  
 a poīpenser oī se p̄st 5  
 Q<sup>i</sup> prouera son ami  
 Si laime si com il dist  
 Ele p̄st des floīf de lif  
 & de lerbe du Garrīf  
 & de le foille aut<sup>o</sup> si 10  
 vne bele loge en fist  
 ainq̄ tant Gente ne ui  
 jure diu q̄ ne menti  
 Se p̄ la vient aucaīnf  
 & il poī lamoī de li 15  
 ne si repose . i . petit  
 ja ne ne sera ses amis

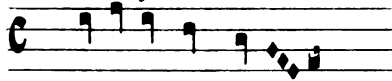


Oī dient & con  
 tent & fabloi  
 ent

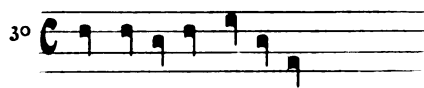
nele fa-mie

**N**ic<sup>z</sup> . eut faite le loge si g<sup>o</sup> u<sup>o</sup> auef 20  
 oi & entendu ml't bele & mout  
 Gente . si lot bien foīree dehoīf &  
 dedens deflorf & de foilles . si ferep<sup>o</sup>t  
 delef le loge ē . i . espes buifon poī  
 fauoir q̄ auc<sup>z</sup> . feroit . & li crīf 25  
 & li noīse ala p tote le tere & p tot  
 le paif q̄ . nic<sup>z</sup> . estoit pdue . li au  
 q̄nt dient q̄le en estoit fuie . & li  
 aut<sup>o</sup> dient q̄ li q̄nf . G . la faite  
 m̄drī . q̄ q̄n euf joie auc<sup>z</sup> . nē fu 30  
 mie lief & li q̄nf . G . fes pes le  
 fist met<sup>o</sup> hoīf de p̄son . Si māda  
 les ch<sup>z</sup>rf de le tere & les damoiseles  
 p̄ si fist faire vne mot rice se  
 ste p̄ cou oī cuida auc<sup>z</sup> . son fil oī

puie tof dolanf & tof souplef q̇  
 q̇ demenast joie auc<sup>7</sup>. nē ot talēt  
 q̇l ni ueoit rien de cou q̇l amoit  
 vnf ch<sup>7</sup>rf le reGarda si uīt a lui  
 5 si lapela. auc<sup>7</sup>. fait il dauſi fait  
 mal 9 u<sup>9</sup> auef ai je eſte maladeſ. je  
 v<sup>9</sup> donrai bon 9fel ſe voſ me voleſ  
 croire. ſire fait auc<sup>7</sup>. Granf m<sup>7</sup>  
 cif bon 9fel aroie je cier. Mon  
 10 teſ ſoī. i. ceual fait il faleſ ſelōc  
 cele ſoīeſt eſbanoīier. ſi u<sup>7</sup>reſ  
 ceſ floīf & ceſ h<sup>7</sup>beſ ſoīreſ ceſ oi  
 ſellonſ cant<sup>7</sup>. p auēte ozreſ tel  
 pole dont mix v<sup>9</sup> iert. Sire  
 15 fait auc<sup>7</sup>. 9nf m<sup>7</sup>cif ſi ſerai jou  
 Il ſenble de la faleſauale leſ deGref  
 ſi uīt en leſtable ou ſeſ ceuauf  
 eſtoit il fait met<sup>e</sup> le ſele & le fraī  
 il met pie ē eſt<sup>e</sup>r ſi monte & iſt  
 20 del caſtel & erra tant q̇l uīt a  
 le ſoīeſt. & ceuaucā tant q̇l uīt  
 a le fontaine & t<sup>9</sup>ue leſ paſtoīiax  
 au point de none ſauoiēt vne  
 cape eſtendue ſoī lerbe ſi man  
 25 goient loī paī & faiſoiet mout  
 tref Grant joie Oī ſe cante



**O**ī ſaſanlent paſtoret



Eſmeret & martineſ  
 Fruelinf & johanef  
 Robeconf & aubrief

35 Li unſ diſt bel 9paignet  
 dix ait aucaſinet  
 voire a foi le bel uallet

& le meſcine au coīſ coīſet  
 q̇ auoit le poil blondet  
 cler le uif & loeul vairet  
 ki noſ dona denereſ  
 dont acatronſ Gaſteleſ 5  
 Gainef & couteleſ  
 Flauteleſ & coīneſ  
 Macueleſ & pipeſ



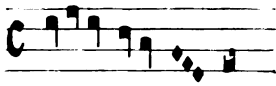
Or dient &  
 gtent & ſa  
 bloient

dix le Ga-riſſe

10

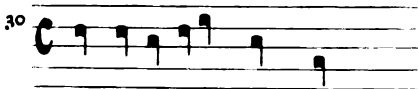
**Q**uāt auc<sup>7</sup>. oi leſ paſtoīiax ſi li  
 ſouīt de nic<sup>7</sup>. ſe tref douce amie  
 q̇l tant amoit & ſi ſe penſa q̇le auoit  
 la eſte. & il hte le ceual deſ eponſ  
 ſi uīt aſ paſtoīiax. bel enfant 15  
 dix u<sup>9</sup> i ait. dix uoſ benie fait  
 cil q̇ ſu pluſ ēpleſ deſ aut<sup>eſ</sup>. bel  
 enfant fait il rediteſ le cancon  
 q̇ uoſ diſieſ oīe. nouſ ni dironſ  
 fait cil q̇ pluſ ſu enpleſ deſ aut<sup>eſ</sup> 20  
 dehait a ore q̇ poī uoſ i cantera  
 biax ſire. bel enfant fait auc<sup>7</sup>.  
 enne me coniffieſ v<sup>9</sup>. oil n<sup>9</sup> ſauioīſ  
 bien q̇ uoſ eſteſ auc<sup>7</sup>. noſ damoi  
 ſiax maiſ noſ ne ſomeſ mie a u<sup>9</sup> 25  
 aīſ ſomeſ au conte. bel enſāt  
 ſi ſereſ je u<sup>9</sup> en p̃. of p̃ le cuer be  
 fait cil p̃ q̇i canteroie je p̃ voſ ſil  
 ne me ſeoit. q̇nt il na ſi rice  
 home en ceſt paīſ ſanſ le coīſ 30  
 le gte. G. ſil t<sup>9</sup>uoit me buēſ ne  
 meſ uaceſ ne meſ brebiſ en ſeſ  
 p̃ſ nē ſen ſoīmēt q̇l fuſt mie  
 tant h<sup>7</sup>diſ p̃ leſ ex a creuer q̇l  
 leſ en oſſaſt cac<sup>7</sup>. & p̃ q̇i cante 35  
 roie je poī v<sup>9</sup> ſil ne me ſeoit. ſe  
 dix v<sup>9</sup> ait bel ēfant ſi ſereſ & tenef

x fous q̄ jai ci en vne boïse . fire les  
denierf p̄nderonf nos maif je ne vof  
canterai mie car jen ai iure . Maif  
je leu<sup>9</sup> conterai fe uof volef . de p̄diu  
5 fait auc<sup>7</sup> . encoz aim je mix cont<sup>7</sup> q̄  
nient . fire n<sup>9</sup> estiiēf ozaif ci ent<sup>9</sup> p̄  
me tierce<sup>7</sup> aufig<sup>9</sup> faifonf oze fi<sup>7</sup>  
mangief no pain a ceste fontaine<sup>7</sup>  
une pucelevit ci li pl<sup>9</sup> belerief du  
10 monde . fi q̄ nos q̄damef q̄ ce fust  
vne fee & q̄ tof cif bos en esclazci  
fi n<sup>9</sup> dona tant des sien q̄ nos li eu  
mes en couent se uof venief ci n<sup>9</sup>  
v<sup>9</sup> defisief q̄ v<sup>9</sup> aliffief cac<sup>7</sup> en ceste  
15 fozeft q̄l i a vne beste q̄ se uof le  
poiief prēdre v<sup>9</sup> nē donriief mie  
i . des mēbref p̄ . v<sup>9</sup> . marf darg't  
ne poz nul auoir car li beste a  
tel mecine q̄ se u<sup>9</sup> le poef prēdre  
20 u<sup>9</sup> feref Garif de uo mehaig &  
dedenf . iii . joz le uof couiē auoir  
p̄ffe & se u<sup>9</sup> ne lauef p̄se jamaif ne  
le u<sup>9</sup> ref . or le cacief se u<sup>9</sup> uolef & se  
v<sup>9</sup> uolef si le laifcie car je mēfui bñ  
25 acuites vers li . bel ēfait fait auc<sup>7</sup> .  
affef enauf dit & dx le melaiſt t<sup>9</sup>uer



Oz se can  
te

Auc<sup>7</sup> . oi les mos



de famie o le Gent cozf  
Mout li entrerent el cozf  
des pastoriax se part toſt  
35 Si entra el pfont bos  
Li deftrierf li anble toſt

bien lenpozte les Galof  
oz pla fa dit troif mos  
Nicolete o le Gent . cozf  
poz<sup>9</sup> fui venuf en bos  
je ne cac ne cerf ne porc 5  
Maif poz v<sup>9</sup> ſiu les eſclof  
vo uair oiel & vof genf cozf  
vos biax rif & vof dox mos  
ont men cuer naure a mozt  
Se dix plaift le pere fozt 10  
je uouf reverai encoz



Oz dient &  
content &  
fabloient

Suer douce a-mie

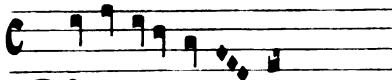
Auc<sup>7</sup> . ala par le forest deuoiē en vō  
& li deftrierf lēpoza grant a 15  
leure . ne q̄dief mie q̄ les roncelf &  
les espines les pnaifcēt nenil nie  
niēt aif li defronpēt ſef draf q̄  
paines peuft on nouer defu<sup>9</sup> el pl<sup>9</sup>  
entier . & q̄ li ſanf li iſci des bras 20  
& des costes & des Ganf en . xl . liuf v  
en . xxx . q̄pres le uallet peuft on  
fuir le t<sup>9</sup>ce du ſanc q̄ caoit ſoſ lerbe  
Maif il penſa tant a . nic<sup>7</sup> . ſa douce  
amie q̄ ne ſentoit ne mal ne doloſ 25  
& ala tote joz pmi le fozeft ſi faite  
ment q̄ q̄q̄f noi noueles de li & q̄nt  
il uit q̄ li ueſp<sup>9</sup> apcoit ſi comēca  
a plozer p̄cou q̄l ne le t<sup>9</sup>uoit . tote v  
ne vief voie h<sup>9</sup>beuſe ceuaucoit . l 30  
eſgarda deuât lui ēmi le uoiē ſi uit  
. i . uallet tel 9 ie u<sup>9</sup> dirai . gñf  
eſtoit & Mvellex & laif & hidex . il  
auoit vne gñde hure pluſ noire  
qune carboulee & auoit pluſ de plā 35  
ne paume ēt<sup>9</sup> . ii . ex & auoit vnēf



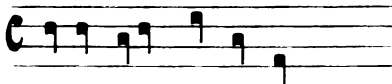
gndef joef & vn gndifme nef plat  
 & vnef gns narines leef & vnef  
 groffef leures plus rouges du  
 ne caibounee & vnf gráf denf  
 5 Gaunef & laif & estoit caucief  
 dūf housiax & dūnf sollerf de  
 buef f<sup>te</sup>f de tille dufq̃ defeure  
 le genol & estoit afulef dune cape  
 a .ii. éverf si estoit apoiief fo2  
 10 vne Gráde macue .auc<sup>7</sup>. fenba  
 ti fo2 lui feut grát pao2 q̃nt il le  
 fo2uit .biax frere dix ti ait .dix  
 v<sup>9</sup> benie fait cil .se dix tait q̃ fais  
 tu ilec .a u<sup>9</sup> q̃ monte fiat cil .ni  
 15 ent fait ac<sup>7</sup>. je nel u<sup>9</sup> demát se po2  
 bien n̄ .Maif p̃ q̃i plouref u<sup>9</sup> fait  
 cil & faitef si fait duel r c<sup>7</sup>tes se  
 jestoie aufi ricef hom q̃ v<sup>9</sup> estef  
 tof li monf ne me feroit mie  
 20 plo2er .ba me gniffief v<sup>9</sup> fait auc<sup>7</sup>  
 oie je fai biē q̃ u<sup>9</sup> estef auc<sup>7</sup>. li fix  
 le gte .& se uof me ditef p̃ q̃i v<sup>9</sup>  
 plo2ef je u<sup>9</sup> dirai q̃ je fac ci .certef  
 fait auc<sup>7</sup>. je le u<sup>9</sup> dirai ml't volé  
 25 tierf .je uig hui matin cac<sup>7</sup> en  
 ceste fo2est fauoie .i. blác le  
 urer le pl<sup>9</sup> bel del siecle si lai p  
 du p̃ce pleur jou. Of fait cil p̃  
 le cuer q̃ cil firef eut ē sen vêt<sup>9</sup>  
 30 q̃ v<sup>9</sup> plo2astef po2 .i. cien puát  
 Mal dehait ait q̃ jamais v<sup>9</sup> p̃sera  
 q̃nt il na si rice home ē ceste t<sup>7</sup>re  
 se vof pef len mádoit .x.v xv  
 v xx q̃l ne les eust t<sup>9</sup>p volent<sup>7</sup>f  
 35 & sen est<sup>7</sup>oit t<sup>9</sup>p lief .Maif je  
 doi plo2er & dol faire .& tu de quoi

frere fire je le uouf dirai . jef  
 toie liuef a .i. rice vilain si cacoie  
 se carue .iiii. buef i auoit .o2  
 a .iii. io2f q̃l mauīt v<sup>9</sup> gráde  
 malauēfē q̃ je pdi li mello2 de <sup>5</sup>  
 mes buef .Roget le mello2 de me  
 carue .si le uoif q̃rant si ne  
 mēgai ne ne buc .iii. jo2f a  
 passēf si nof aler a le uile 9 me  
 met<sup>9</sup>it en p̃son q̃ je ne lai de q̃i fau <sup>10</sup>  
 re .de tot lauoir du monde nai je  
 plus vaillant q̃ uof veef fo2 le co2f  
 de mi .vne lassē mere auoie si na  
 uoit plus vaillant q̃ vne keuti  
 sele si li a on facie de defou le dof <sup>15</sup>  
 si gift a pur lest<sup>9</sup>in .si men poi  
 se affēf pl<sup>9</sup> q̃ de mi ca2 auoirf va  
 & uiēt se iai o2 pdu je gaaigne  
 rai vne aut<sup>9</sup> foif si fo2rai mon  
 buef q̃nt je po2rai ne ia p̃ cou <sup>20</sup>  
 nen plouera .& v<sup>9</sup> plo2astef  
 p̃ .i. cien de longaigne .Mal  
 dehait ait q̃ jamais v<sup>9</sup> prifera  
 c<sup>7</sup>tes tu ef de bon cōso2t biax frē  
 q̃ benoif foief tu .& q̃ ualoit <sup>25</sup>  
 tes buef .fire .xx .f mé demá  
 de on je nē puif mie abat<sup>9</sup> vne  
 seule maaile .o2 tien fait auc<sup>7</sup>.  
 xx .q̃ jai ci en me bo2se si sol tē  
 buef .fire fait il gñs mercif <sup>30</sup>  
 & dix uof laist t<sup>9</sup>uer ce q̃ v<sup>9</sup> q̃ref  
 Il se pt de lui auc<sup>7</sup>. si ceuauce la  
 nuif su bele & q̃ie & il erra tāt  
 q̃l uí  
 si u  
 . nic<sup>7</sup>.

desorſ & dedens & p deſeure &  
 deuant de flozſ. & estoit ſi bele  
 q̃ pluſ ne pooit eſtre. q̃nt au.  
 le pcut ſi ſareſta tot a vn  
 5 faiſ & li raif de le lune ſeroit  
 enf. E dix fait auc<sup>r</sup>. ci fu  
 nic<sup>r</sup>. me douce amie & ce fiſt  
 ele a ſef beleſ maif. p̃ le dou  
 cour de li & p̃ ſam̃ me deſcend'ai  
 10 je oze ci & mi repoſerai anuit  
 maif. il miſt le pie ſoiz de le  
 ſt'er p̃ deſcendre & li ceuauf  
 fu gñſ & hauſ il penſa tant  
 a nic<sup>r</sup>. ſe t'ef douce amie q̃l  
 15 cai ſi dēment ſoiz vne pier<sup>e</sup>  
 q̃ leſpaulle li uola hozſ du li<sup>u</sup>  
 il ſe ſenti ml't blecie Maif il  
 ſeffoizca tant au mix q̃l peut  
 & ataca ſon ceual a laut<sup>e</sup> maif  
 20 a une eſpine. ſi ſe toizna ſoiz  
 coſte tant q̃l uīt toſ ſou  
 uif ē le loge & il garda pmi  
 .i t'u de le loge ſi uīt leſ esto<sup>l</sup>  
 leſ el ciel ſen i uīt vne pluſ  
 25 clere deſ aut'ef Si conmen  
 ca a dire Oī ſe cante

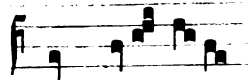


Eſtoil-ete je te uoi



30 Q̃ la lune trait a foi  
 Nicolete eſt aueuc toi  
 Mamiete o leb blond poil  
 Je q̃d q̃ dix le ueut auoir  
 34 Poi la lu e de f

Que q̃ fuſt du recaoir  
 Q̃ fuiſſe laſſuſ o toi  
 Ja te baiſeroie eſtrot  
 Se jeſtoie fix a roi  
 Safferrieff v<sup>o</sup> bien a moi

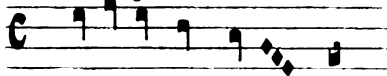


Suer douce amie

Or dient  
 & gtent &  
 ſabloient

Q̃ uāt nic<sup>r</sup>. oi auc<sup>r</sup>. ele uīt  
 a lui car ele neſtoit mie  
 lonc. ele entra ē la loge ſi 10  
 li jeta ſef braſ au col. ſi le bai  
 ſa & acola. biax doux amiſ  
 bien ſoief v<sup>o</sup> t'ueſ & v<sup>o</sup> bele  
 douce amie ſoief li bñ t'uee  
 il ſentrebaiffent & acolēt 15  
 ſi fu la joie bele. ha r douce  
 amie fait auc<sup>r</sup>. jeſtoie oze  
 ml't blechief ē meſpaulle &  
 oz ne ſenc ne mal ne doloiz  
 pui q̃ je v<sup>o</sup> ai ele le poztasta 20  
 & t'ua q̃l auoit leſpaulle  
 hozſ du liu. ele le mania  
 tant a ſef blanceſ mainſ &  
 p̃ſaca ſi 9 dix le uaut q̃ leſ  
 amanſ aime q̃le reuit a liu 25  
 & puiſ ſi p̃ſt deſ flozſ & de l'be  
 freſce & deſ ſuelles v'deſ ſi le  
 loia ſuſ au pan de ſa cemiffe. &  
 il fu tox Garif. auc<sup>r</sup> fait ele  
 biauf dox amiſ prendeſ conſel 30  
 q̃ uouſ ſereſ. ſe uoſ peſ fait  
 demain ēq̃er ceſte ſoreſt &  
 on me trouue q̃q̃ de uoſ auie  
 gne on mocira. Certef bele  
 douce amie ien eſteroie ml't 35

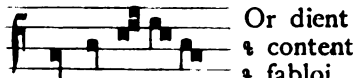
ceual & prent samie deuant  
lui baifant & acolant . si se  
metent as plainf canf Oz se cā



5 **A**ucassins li biax li blons



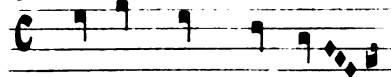
li Gentix li amolous  
Est issus del gaut parfont  
Entre ses bras ses amors  
10 Deuant lui soz son arcon  
Les ex li baife & le front  
& le bouce & le menton  
Ele la mis a raison  
aucassins biax amis dox  
15 En q̄l tere en ironf nous  
douce amie q̄ fai jou  
Moi ne caut v nous aillons  
En sozest v en destoz  
Mais q̄ je soie aueuc vous  
20 Passent les uaus & les monf  
& les uiles & les boiz  
a la mer virent au joz  
Si descendent v fablon



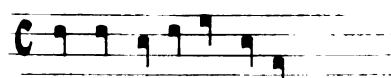
25 les le riuage ent

**A**uc. su descend<sup>o</sup> ent<sup>o</sup> lui & fa  
mie si 9 uous aues oi & en  
tendu . il tint son ceual par  
le resne & samie p le maī . si 9  
30 mēcent aler selonc le riue.  
il les acena & il uīrent a lui  
si fist tant v's auf q̄ le missē  
en loz nes . & q̄nt il furent  
en haute mer . vne fmeēte le  
... mēde & m'velleuse à l'af

ent<sup>o</sup>rent el pozt du castel de  
tozelore . puis demand<sup>o</sup>ēt  
q̄s t<sup>o</sup>re cestoit . & on loz dist  
q̄ cestoit le t<sup>o</sup>re le roi de toze  
lore puis demāda q̄x hō cest<sup>o</sup> 5  
ne sil auoit G<sup>o</sup>re & on li dist  
oil gnde . il prent ogie af  
marceans & cil le dist cō  
mand'ent a diu . il monte soz  
son ceual sespee caite samie de 10  
uāt lui . & erra tant q̄l uīt  
el castel . il demande v li roif  
estoit & on li dist q̄l gissoit  
dēsent . & v est dont se fēme  
& on li dist q̄le est en lost & si i 15  
auoit mene tox ciāx du paif  
& auc<sup>o</sup> . loi si li uīt a gnt mer  
velle & uīt au palaif & descē  
di ent<sup>o</sup> lui & samie & ele tīt  
son ceual & il mōta v palaif 20  
lespee caite & erra tāt q̄l  
vint e le canbre v li roif  
gissoit Oz se cante



**E**n le canbre ent<sup>o</sup> aucassins 25

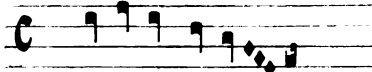


li coztouif & li gentif  
il est ven<sup>o</sup> dufq̄ au lit  
alec v li roif se gist  
p deuant lui sarestit 30  
Si parla oes q̄ dist  
diua fau q̄ fais tu ci  
dist li roif je gif dū fil  
Q<sup>o</sup>nt mes mois sera oplif

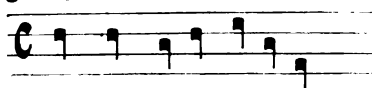
¶ me grant Guerre esbaudir  
Encontre mes anemis

 Oï dient  
¶ conten  
¶ faboient  
nel lairai mie

5 **Q**uant auc<sup>r</sup>. oi ensi le roi pl<sup>r</sup>  
il p<sup>r</sup>st tox les draf q<sup>i</sup> soz lui  
estoient si les houla aual le  
canbre il uit deriere lui vn  
baston il le p<sup>r</sup>st si tozne si f<sup>r</sup>rt  
10 si le bati tant q<sup>i</sup> mozt le dut  
auoir. ha r biax sire fait li  
roif q<sup>i</sup> me demādes v<sup>o</sup> auef v<sup>o</sup>  
le sens d'ue q<sup>i</sup> en me maison  
me bates. p le cuer diu fait  
15 auc<sup>r</sup>. maluaif fix a putai je  
v<sup>o</sup> ocirai se u<sup>o</sup> ne masief q<sup>i</sup> ja  
maif hom ē vo tere dēfant  
ne gerra. il li asie. ¶ q<sup>i</sup>nt  
il li ot asie Sire fait auc<sup>r</sup>  
20 or me menes lau vof<sup>r</sup> sēme  
est en lost sire volent<sup>r</sup>f  
fait li roif. il mōte soz. i.  
ceual ¶ auc<sup>r</sup>. monte soz le  
sien ¶ nic<sup>r</sup>. remest ef cā  
25 bres la roine. ¶ li raif ¶  
auc<sup>r</sup>. ceuaucierent tant  
q<sup>i</sup> uirent la u la roine  
estoit. ¶ t<sup>r</sup>ouerent la  
bataille de pomes de bos w  
30 aumones ¶ dueuf ¶ de  
fres fromages. ¶ auc<sup>r</sup> les 9  
méca a regarder se sen ef  
meuella ml't dēm<sup>r</sup>t Oï se ca<sup>r</sup>t

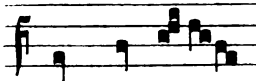


35 **A**ucassinf est arestef



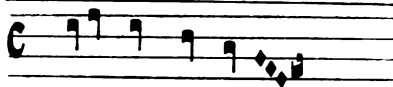
Sor fon arcon acoutef

Si coumence a reGarder  
Ce plenier estoiz canpel  
Il auoient apoztef  
des fromage fres affef  
¶ punf de bos waumones 5  
¶ g<sup>r</sup>nf cāpegneuf canpel  
cil q<sup>i</sup> mix tozble les guet  
Est li plus sire clamesf  
aucassinf li prex li ber  
Lef coumence a regarder 10

 Oï dient  
¶ g<sup>r</sup>nt  
¶ flab'  
Sen prist a rire

**Q**uāt auc<sup>r</sup>. vit cele m<sup>r</sup>velle  
si vīt au roi si lapele. sire  
fait auc<sup>r</sup>. font ce ci v<sup>r</sup>ē a 15  
nemi. oil sire fait li roif ¶  
vouriief v<sup>o</sup> q<sup>i</sup> je v<sup>o</sup> en vējasse  
oie fait il volent<sup>r</sup>f ¶ auc<sup>r</sup>.  
met le maī a lespee si se lance  
ēmi ax si 9mēce a serir a dest<sup>r</sup> 20  
¶ a fenest<sup>r</sup> ¶ sen ocit ml't. ¶  
q<sup>i</sup>nt li roif uit q<sup>i</sup> les ocioit. il  
le prent p le frain ¶ dist. ha r  
biax sire ne les ocief mi si faite  
mēt. 9mēt fait auc<sup>r</sup>. en vo 25  
les v<sup>o</sup> q<sup>i</sup> je u<sup>o</sup> uenge. Sire dist  
li roif trop en auef v<sup>o</sup> fait.  
il nest mie costume q<sup>i</sup> nos  
ēt<sup>r</sup>cionf li ūf laut<sup>r</sup>. cil t<sup>r</sup>net  
ē fuief. ¶ lj roif ¶ auc<sup>r</sup>. fen re 30  
parent au castel de tozeloze  
¶ les g<sup>r</sup>nf del paif dient au roi q<sup>i</sup>l  
cast aucassinf soz de sa t<sup>r</sup>e ¶ si de  
tiegne nic<sup>r</sup>. aueuc son fil. q<sup>i</sup>le  
sanbloit biē sēme de haut lig 35  
nage ¶ nic<sup>r</sup>. loi si nē fu me lie  
si 9mēca a dire Oï se cante

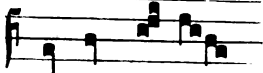
Sire roif



**S**ire roif de tozelore



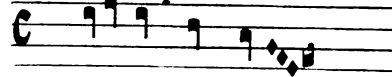
ce dist la bele nichole  
5 vostre Genf me tient p<sup>r</sup> sole  
Quāt mes dox amis macole  
¶ il me fent Grasse ¶ mole  
dont sui jou a tele escole  
bauf ne trefce ne carole  
10 harpe GIGle ne viole  
ne deduis de la nimpole



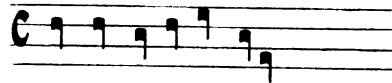
Oz diēt  
¶ g<sup>t</sup>ent  
¶ flab'oit

ni vau-roit mie  
15 **A**uc<sup>r</sup>. fu el castel de tozelore  
¶ nic<sup>r</sup>. famie a g<sup>nt</sup> aise  
¶ a g<sup>nt</sup> deduit car il auoit  
aueuc lui nic<sup>r</sup>. fa douce amie  
q̄ tant amoit. en co q̄l estoit  
en tel aisse. ¶ en tel deduit  
20 ¶ un<sup>r</sup> estores de farrafin<sup>r</sup>  
virēt p m<sup>r</sup> safalirent au  
castel si le p<sup>ss</sup>ent p force.  
il p<sup>ss</sup>ent lauoir sen men<sup>r</sup>ēt  
caitif ¶ kaitiues. il p<sup>ss</sup>ent  
25 nic<sup>r</sup>. ¶ auc<sup>r</sup>. ¶ si loierent au<sup>r</sup>  
les maif ¶ les pief ¶ si le jet<sup>r</sup>  
ent en vne nef ¶ auc<sup>r</sup>. en  
vne aut<sup>e</sup>. si leua vne t<sup>r</sup>  
mente p m<sup>r</sup> q̄ les esptist. li  
30 nef v auc<sup>r</sup>. estoit ala tant  
p mer waucrāt q̄le ariua  
au castel de biaucaire. ¶ les  
genf du paif cururent au  
lagan si t<sup>o</sup>uerēt auc<sup>r</sup>. si  
35 le reconurent q̄nt cil de  
biaucaire uirent loz da  
moisel sen fisent g<sup>nt</sup>

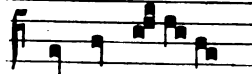
joie car auc<sup>r</sup>. auoit biē  
mes v castel de tozelore  
t<sup>o</sup>if ans ¶ les pes ¶ se m<sup>r</sup>e  
estoint mozt. il le men<sup>r</sup>ēt  
v castel de biauc<sup>r</sup>. si deuf  
5 rent tot si home. Si  
tīt se t<sup>r</sup>e ē paif Oz se cāte



**A**ucassinf sen est alef



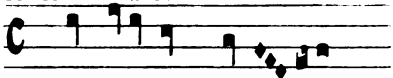
a biaucaire fa cite  
Le paif ¶ le regne  
tint trestout en q̄tee  
jure diu de maiste  
Q<sup>i</sup> il li poise plus affes  
15 de nicholete au uif cler  
Q̄ de tot sen parente  
Sil estoit a fin alef  
douce amie o le vif cler  
oz ne vofai v q̄ster  
20 ainc diu ne fist ce regne  
ne par t<sup>r</sup>e ne p mer  
Se ti q̄doie trouer



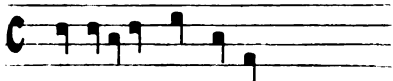
Oz dient  
¶ g<sup>t</sup>ent  
¶ fabloie

ne ti quesifce  
25 **O**z laironf dauc<sup>r</sup>. si dirōf de  
nic<sup>r</sup>. la nef v nic<sup>r</sup>. estoit  
le roi de cartage ¶ cil estoit  
ses pes ¶ si auoit xii. f<sup>r</sup>e  
tox princef v roif. q̄nt il  
30 virēt nic<sup>r</sup>. si bele se li po<sup>r</sup>  
terēt ml't grant hono<sup>r</sup>. ¶  
fisent feste<sup>de</sup>li ¶ ml't li de  
mād'ent q̄ ele estoit. car  
ml't sanbloit bien gentix fē  
35 me ¶ de haut. Maif ele ne  
loz fot a dire q̄ ele estoit

car ele fu pree petif eſef. il na  
gierent tant q̄l ariuèrent defox  
le cite de cartage. & q̄nt nic. vit  
les m̄s del caſtel & le paif ele ſe re  
5 conut q̄le i auoit eſte nozie  
& p̄e petif enſef. Mais ele ne fu  
mie ſi petif enſef q̄ ne ſeuſt b̄n  
q̄le auoit eſte fille au roi de car  
tage & q̄le auoit eſte nozie en  
10 le cite O₂ ſe cante ~~~~~



**N**ichole li preuf li fage



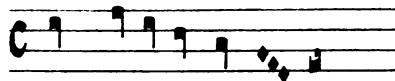
Eſt arivee a riuage  
15 voit les murs & les aſtages  
& les palaif & les ſaleſ  
dont ſi feſt clamee laſſe  
tant mar fui de haut page  
Ne fille au roi de cartage  
20 Ne couſine lamuaſſe  
Ci me mainnēt gent ſauuages  
aucaſſin gentix & fages  
Franſ damoiſiax honorables  
voſ douces amors me haſtent  
25 ſemonent & trauaillent  
ce doint dix leſpitables  
Concoz voſ tiengne ē me b̄ce  
& q̄ v̄ baiffes me ſace  
& me bouce & mon viſage

30 O₂ dient &  
content &  
fabloient

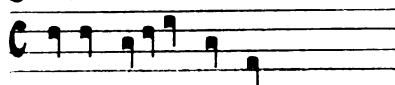
damoiſiax fire

**Q**uānt li roif de cart̄. oi nic.  
enſi pler il li geta ſes bras  
au col. bele douce amie ſait il ditel  
35 moi q̄ v̄ eſtes ne v̄ eſmaief miede  
mi. fire ſait ele je fui filla au  
. roi de cartage & fui p̄ee petif

enſef b̄n a. xv. anſ. q̄nt il loi  
rent enſi pler ſi ſeurēt biē  
q̄le diſoit voir ſi fiſſen de li ml't  
grant feſte ſi le menerent v  
palaif a grant honeur ſi gme 5  
fille de roi. baron li vourēt  
doner i roi de paiens Mais ele  
nauoit ēē de marier. la fu b̄n  
t̄oif joz v. iiii. ele ſe p̄penſa p  
q̄l engien ele p̄roit auc̄. q̄te 10  
ele q̄t vne viele ſap̄t a uiel  
tant cō le vaut marier. i. joz  
a i. roi rice paie & ele ſenbla  
la nuit ſi ſe h̄z ſi uīt au pozt de  
mer ſi ſe h̄z bega cieſ vne poure 15  
fēme ſo₂ le riuage ſi p̄t vne  
h̄be ſi en oīt ſon cieſ & ſon vi  
ſage ſi q̄le fu tote noire & taite  
& ele fiſt faire cote & m̄tel &  
cemiffe & b̄ief. ſi ſaſna a Guiſe 20  
de jogleoz ſi p̄t ſe uiele ſi uīt a i.  
marounier ſe fiſt tant v̄f lui q̄l  
le miſt ē ſe nef il d̄cierēt loz voi  
le ſi nagierēt tant p̄ haute mer  
q̄l ariuēt en le t̄re de puençe 25  
& Nic̄. iſſi ſo₂ ſi p̄t ſe viele ſi  
ala vielāt p̄ le paif tant q̄le vīt  
au caſtel de biauc̄. lau auc̄ estoit O₂ ſe cāte

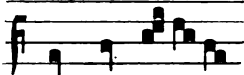


**A**biaucaire ſouf la to₂ 30



Eſtoit auſſ̄. vn joz  
La ſe fiſt ſo₂ vn perron  
Ento₂ lui ſi franc baron  
voit les h̄bes & les floz 35  
Soit canter les oiſellonſ  
Menbre li de ſes amors

de nicholete le prox  
 Q'il ot amee tanf iorf  
 dont jete soufpirf & plozf  
 Ef uouf nichole au pon  
 5 trait viele trait arcon  
 Or parla dift fa raifon  
 Efcoutef moi franc baron  
 Cil daual & cil damont  
 plairoit v<sup>o</sup> oir vn fon  
 10 daucaffin . i . franc baron  
 de nicholete la prouf  
 tant durerent loz amf  
 Q'il le qst v gaut parfont  
 a torelore v donGon  
 15 Les pffent paiien i . joz  
 daucaffin rien ne faouf  
 Maif nicolete la prouf  
 Est a cartage el donjon  
 car fef pere laime mout  
 20 Q'i fire est de cel roion  
 doner li volent baron  
 vn roi de paienf felon  
 Nicolete nen a foing  
 car ele aime vn danfellow  
 25 Q'i aucaffinf auoit non  
 bien jure diu & fon  
 ja ne prende<sup>re</sup> baron  
 Sele na fon ameo<sup>z</sup>



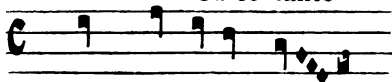
Oz dient &  
 content &  
 fabloient

30 Q̄ tant de-fire

**Q**uāt auc<sup>z</sup> oi enfi pler nic<sup>z</sup>. il  
 fu ml't lief si le t<sup>ist</sup> dune pt  
 se li demanda biax douf amif fait  
 auc' fauef v<sup>o</sup> nient de cele nic'  
 35 dont v<sup>o</sup> auet ci cante. Sire oie  
 jen fai 9 de le plus frāce c<sup>ate</sup> &  
 de le plus Gentil & de le plus fage

q̄ onq̄f fust nee si est fille au roi  
 de cartage q̄ le pft lau auc<sup>z</sup>. fu  
 pft. si le mena en le cite de cartag<sup>z</sup>  
 tant q̄l feut bñ q̄ cestoit se fille  
 si ē fift ml't grāt feste si li veut 5  
 on don<sup>z</sup> cascun joz baron . i . def  
 plus hauf roif de tote espaigne  
 Maif ele se lairoit ancoif pēd<sup>o</sup>  
 v ardoir q̄le ē presist nul tāt  
 fust ricef. ha biax dox amif 10  
 fait li q̄nf auc<sup>z</sup>. se uouf volliief  
 raler ē cele t<sup>re</sup> se li diffiffief  
 q̄le uenist a mi pler je v' donroie  
 de mon auoir tāt 9 u<sup>o</sup> en oferief  
 demād<sup>z</sup> ne pndre & facief q̄ p̄ lam<sup>z</sup> 15  
 de li ne uoul je prendre fēme  
 tant soit de haut page ainf  
 latenc ne ja narai fēme se li  
 non . & se je le seufce v t<sup>uer</sup>  
 je ne leufce oze mie a q̄re . Sire 20  
 fait ele se u<sup>o</sup> cou faiffief je li  
 roie q̄re p̄ v<sup>o</sup> & po<sup>z</sup> li q̄ je ml't  
 aim il li asie & puif se li fait  
 don<sup>z</sup> xx. t̄t̄. Ele se pt de lui  
 & il pleure p̄ le douco<sup>z</sup> de nic<sup>z</sup>. 25  
 & q̄nt ele le uoit plo<sup>z</sup>. Sire  
 fait ele ne v<sup>o</sup> esmaiief pas q̄  
 dusq̄ pou le v<sup>o</sup> arai en ceste  
 vile amenee se q̄ v<sup>o</sup> le uerref  
 & q̄nt auc<sup>z</sup>. loi si en fu ml't lief 30  
 & ele se pt de lui si t<sup>ist</sup> ē le uile  
 a le maison le uiscōteffe car li  
 visq̄nf fef parrif estoit mozf  
 ele se h<sup>ga</sup> la si pla a li tāt q̄le  
 li Gehi son asaire & q̄ le uisq̄teffe 35  
 le recounut & feut biē q̄ cestoit  
 nic<sup>z</sup>. & q̄le lauoit nozrie si le fift

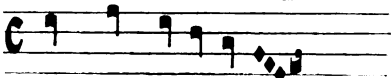
lauer & baignier & sejozn<sup>r</sup>. viii.  
 jor<sup>s</sup> touf plaif. si p<sup>st</sup> vne h<sup>r</sup>be q<sup>i</sup>  
 auoit non esclaire si sen oinst  
 si fu ausi bele q<sup>le</sup> auoit onq<sup>s</sup>  
 5 este a nul jo<sup>z</sup> se se vesti de ricef  
 draf de soie dont la dame auoit  
 assef si fassist en le canbre so<sup>z</sup>.  
 vne cueute pointe de drap  
 de soie si apela la dame & li dist  
 10 q<sup>le</sup> alast p<sup>r</sup> auc<sup>r</sup>. son ami. &  
 ele si fist & q<sup>nt</sup> ele vint v pa  
 laif si t<sup>ua</sup> auc<sup>r</sup>. q<sup>i</sup> ploroit &  
 regretoit nic<sup>r</sup>. famie p<sup>r</sup> cou  
 q<sup>le</sup> demouroit tant & la dame  
 15 lapela si li dist auc<sup>r</sup>. o<sup>z</sup> ne v<sup>o</sup>  
 dementef plus maif venef ét  
 aueuq<sup>s</sup> mi & je v<sup>o</sup> mo<sup>st</sup>ai la  
 riē el mont q<sup>i</sup> v<sup>o</sup> amef plus  
 car cest nic<sup>r</sup>. vo dyce amie q<sup>i</sup>  
 20 de longef t<sup>r</sup>ef v<sup>o</sup> est venue q<sup>le</sup>  
 & auc<sup>r</sup> fu lief O<sup>z</sup> se cante



**Q**uant o<sup>z</sup> entent aucaffinf



25 de famie o le cler vif



Quele est venue el paif  
 O<sup>z</sup> ~~ine~~ fu lief ainc ne fu si  
 aucuc la dame sest mis  
 30 dufq<sup>i</sup> lostel ne p<sup>st</sup> fin  
 En le cambre se sont mis  
 Lau nicholete fist  
 Q<sup>nt</sup> ele voit son ami  
 O<sup>z</sup> fu lie ainc ne fu si  
 35 Contre lui en pief sali  
 Quant o<sup>z</sup> le voit aucaffinf

doucement le recoulli  
 les euf li baiſſe & le uif  
 La nuit le laissent enſi  
 trefq<sup>i</sup> demain p<sup>r</sup> matin  
 5 Q<sup>i</sup> lespouſa aucaffinf  
 dame de biaucaire é fist  
 puis veſq<sup>r</sup>ent il maif diſ  
 & menerent lo<sup>z</sup> delif  
 Or a ſa joie aucaffinf  
 & nicholete autrefi  
 10 No cante fable prent fin



Nen ſai pluſ dire



# NOTES



## NOTES



THE Manuscript of *Aucassin et Nicolette* being unique, the 'various readings' in different editions consist merely in diverse decipherments of the single script, or emendations to the actual readings of the Manuscript. The following notes mainly deal with the former class. The latter is only noticed in the more important places.

The editions are referred to as follows (v. Introduction, p. 13):—

Méon = Barbazan et Méon, 1808, Vol. I.

N. F. = *Nouvelles françaises*, 1856.

Paris = Gaston Paris' revision, 1878.

Suchier = Suchier, first, second, or third edition (1878, 1881, 1889).

Bartsch = extract in Bartsch's *Chrestomathie de l'ancien Français*.

In Méon's edition there are many simple mis-readings, about which there is no doubt. I have not thought it worth while to notice all.

G. Paris prints habitually **-us**, or **-ls**, for **-x** in **dous**, **seuls**, **deus**, etc.

Suchier's readings vary somewhat in his three editions. I have usually noted only those of the third and last edition. Many of his corrections are due, he says, to suggestions of Orelli (*Altfranz. Grammatik*) and A. Tobler (Review in *Zeitschrift für Rom. Philol.* II. 624).

**Col. 70 b**, line 12 (second stave of music). Méon and N. F. print first note in space above, instead of on the line. See Introd. p. 12.

l. 14. **caltif**: closely resembles **antif**, and so read by Ste-Palaye, and printed in the Catalogue of the Bibl. Nat.

l. 20. The line is hyper-syllabic. Paris and Suchier omit the second **est**.

**dox**: **D'ax**, Méon; **Dax**, N. F. (See Introd. pp. 3-5 as to likeness of **a** and **o**.)

l. 23. **tant**: the initial altered from **d**.

l. 34. **no**: Méon, N. F., Paris, **ne**; Suchier, **na**. It is certainly not **ne**, and almost certainly not **na**. (See Introd. pp. 3-5 for **e**, **o**, **a**.)

l. 35. **aiolnef**: Méon, **mornes**.

**Col. 70 a**, line 10. **hiz**: the altered

l. 30. The initial of **Pere** is a miniated capital; the only instance where such is used in this MS., except at the beginning of a new section of prose or verse.

\* \* The miniated I.I.I.I. at foot denotes the end of the fourth *cahier*, or gathering, in the MS. volume as originally arranged. See *Introd.* pp. 9, 10.

**Col. 70 d**, l. 10. **rai** for **roi**: cf. **raif** 78 c. 25.

l. 19. **h** underdotted, as a mistake.

l. 29. **.n.** = Nicole, not Nicolete.

l. 30. **nuif**: Paris, **nuls**; Suchier, **nus**.

l. 34. **Nicolete**: all editors, **Nicolete**. The dash, denoting **n**, added by mistake; cf. 71 a. 3. But may be only an over-large dash to dot the **i**; cf. **mi** 71 d. 37.

l. 37. **moullie**: Paris, Suchier, **moullier**. The omission of **r** may be due to the pronunciation.

**Col. 71 a**, l. 1. **pm**: Méon, N. F., **prens**; Paris, **prenc**.

l. 3. **Nio'**: see note above on 70 d. 34.

l. 5. **melcraire**: Méon, N. F., **mel traire**; Suchier, Paris, **m'esclaire**.

l. 9. **douc**: all editors but N. F. supply the missing **e**, **douce**. (Note that the last word of the hemistich always ends in **e** mute.) Cf. **far**=**fare**, 71 c. 6.

ll. 10, 11. **biauca re**. The turning of the line accounts for the slip. Suchier alone prints **Biaucaire**.

l. 15. **qnf** for **vifquent**, as Paris and Suchier. Slip due to the turning of the line; cf. 71 c. 28.

l. 18. **ool**: *sic*, but all editors print **oar**. See *Introd.* pp. 3-5, for likeness of **o** and **a**; and p. 4 for use of **l** in **ool**. If **ool** is authentic, it stands for **o'ol**=**qu'ol**; cf. **oon**=**qu'on**, 71 b. 10. But the similarity of construction to 71 d. 4, 5, 6, makes for **ool**.

**pt**: Paris, **perc**.

l. 19. The final **e** of **faire** is entangled with the tail of the opposite **N**, and appears confused in the facsimile. In the MS. the miniation of **N** makes it clear.

l. 21. **puif t auoir**. All editors but Méon omit the **t**. Possibly there may have been a verb lost before it.

l. 26. **ne q l i**: Méon, N. F., **à ce qu'il i**. The first stroke of **n** has been altered from some other letter, and looks like **a**; but the second stroke cannot possibly be **c**.

**palole**: indistinguishable from **polole**.

l. 35. **Ce gardeuf vouf**. All editors print **Or** for **Ce**, but the word is totally different from the copyist's **ol** or **or**, and exactly like his **oe** (cf. 73 b. 11 and 17).

**Col. 71 b**, l. 9. **feele**: **f** altered from **c**.

l. 18. The musical notation is wanting to this line. The employment of a contraction  $\frac{f}{e}$ =**eft**, which occurs only in this place, suggests that the scribe thought of writing both lines in one here, as in 72 c. 20 (see note there), but found he would not have room.

l. 20. **amiramie**, or **a miramie**. An unknown word, but clearly written, and this column is specially free from clerical errors. Suchier, **a mirabile**.

Col. 71 c, l. 3. The unmeaning stroke before **ni** may be the first stroke of **f**, the scribe beginning **feral**, and finding he was omitting **ni**.

l. 6. **far**: Suchier, **fare**; Paris, **faire** (cf. **douc**=**douce**, 71 a. 9). It seems almost permissible to count this as an abbreviation, rather than a mistake.

l. 7. The miniator has painted in **A**, instead of **N**, for the initial.

l. 19. **e**=**ē**, the stroke forgotten, as 78 b. 22.

l. 20. **pluf**: written first **puf**, and **l** added.

l. 28. **q̄nf**: a mistake for **vifquenf**, the **vif** forgotten owing to the turning of the line; cf. 71 a. 15.

l. 33. **nourie**: the **o** is very irregularly formed, and is in fact **r**; cf. the **r** in **gref** 71 d. 26.

l. 36. **maif**: the second stroke of **a** is so high that the letter is really **d** (cf. 71 d. 32 **uairf**, and 35 **jaie**).

Col. 71 d, l. 15. **ūtuf** (= **oruutes**): Méon, N. F., Paris, **oroutes**; Suchier (reading **ūtuf**), **creutes**.

l. 17. **tatereluf**: Méon, N. F., Paris, **tateceles**; Suchier, **tatereluf** (in note 1st and 2nd edition, in text 3rd). The letter is plainly **r**, when compared with **tref** 76 a. 26, **ifoir** 74 c. 18, **miramie** 71 b. 20, etc. The **o** in **oen** and **cropent** just above (10, 14), though superficially like, shows on examination a marked difference, and was probably made in three strokes, the **r** in two.

l. 18. **decauc**: Méon, N. F., Paris, **decauf**.

l. 20. **defoi**: Méon, N. F., **de foi**; Paris, **de foi**.

l. 26. **gref**: Méon, N. F., Paris, **guerres**; Suchier, **guerres** (reading **gref**; cf. line 15 above).

**bié**: Paris, **buen**; Suchier, **boin**.

l. 32. **uairf**: the second stroke of the **a** too high (cf. 71 c. 36).

l. 33. **h<sup>~</sup>peol**: Suchier, **harpeor**; others, **herpeor**.

l. 35. **jaie**: **a** too high (cf. line 32 above).

Col. 72 a, l. 7. **ife fe**: Méon, N. F., *sic* (N. F. notes, *ise, ice* Celui-ci), Paris, **si se**. Suchier, 1st edit., **I se**; 2nd and 3rd, **II se**.

l. 22. **fa mie**: this should have been printed **famie**.

l. 25. The **b** of the first **biax** is altered from **v**.

l. 29. The **f** of **fui** altered from some other letter, ? **u**.

l. 31. The scribe wrote **mē** for **nen**, and corrected it by a dot under the third stroke of **m**.

Col. 72 b, l. 1. **g<sup>~</sup>re**=**gerre** (cf. **Gerroie** in full, 73 a. 20). The sign of contraction appears to have been altered from **e** superscript (**g<sup>e</sup>re**). Suchier in his 1st edit. prints **gerre**; in the after editions **guerre**, as the other editors.

l. 8. **mu<sup>f</sup>**: **r** superscript merely from omission.

ll. 13, 14. The **u** of **biauocaire** has been forgotten, owing to the turning of the line (cf. 71 a. 10).

l. 27. **fi** altered from **oi**.

l. 31. **farre**. All editors **faire**, but the two **r**'s are plain. Cf. **fare** 70 c. 22, **far** 71 c. 6.

l. 34. **le**: Paris, Suchier, correct to **li**.

l. 35. **uo<sup>i</sup>fe**: **i** superscript merely as an omission.

l. 36. **la u** : perhaps this should be printed **lau** (v. *Introd.* p. 9).

Col. 72 c, l. 3. **fofferioie** : *sic* apparently ; but probably = **ff**, as all editors print.

**je q̃ je**. The first **je** may be **jo**, as Suchier prints (v. *Introd.* p. 5, note 1).

l. 15. **a li** : Suchier, **o li** ; cf. 73 a. 37, where **a** is quite plain.

l. 18. **fu lie**. The two strokes of the **u** are almost joined by an accidental stroke or blot. Méon, **folie** (? 'is wild with joy') ; N. F., **fa lie** (with note 'Fa pour fait : fait Aucassin joyeux') ; Paris corrects to **fait** ; Suchier, **fu lie** (3rd edit. **liéf**), with note on the 'flowing together' of the **u**. Section 40 ends **t auo<sup>7</sup> fu lief**, 80 c. 21 ; and 80 c. 34 occurs **fu lie** = **fu lief**.

ll. 19, 20. The two lines of musical notation, and of verse, are run into one. The notes were plainly written after the words, the first three notes, for instance, being crowded together to go over the abbreviated **Auo<sup>7</sup>**. At the same time, the two lines of verse are written unusually closely (notice, too, the arbitrary contraction **baif** = **baisier**). Probably the lines for the notation were ruled first ; the scribe found only one stave (as above, 71 b), and this time preferred to cram both lines into one to leaving out the second.

l. 31. Suchier, Paris, **es estriers**. The likeness of syllable accounts for the copyist's slip ; cf. 73 d. 6.

l. 34. **li** : Suchier, Paris, correct to **le**.

l. 36. **enl** : Méon, N. F., Paris, **ent** ; Suchier, **en**. The **l** is apparently an accident, as 71 c. 3.

Col. 72 d, l. 1. The initial **A** has been forgotten by the miniator.

l. 2. **oũ u<sup>9</sup>** : **u** like **n**. The scribe evidently wrote **oon auet** at first, and altered it by simply adding the signs of contraction.

l. 23. Suchier, Paris, add **le** after **il**. As so often with this copyist, the slip occurs at the turning of a line.

l. 24. **foroient** : all editors **feroient**.

l. 32. **deft'r** = **deftrir** : Méon, N. F., Paris, **destrier**.

l. 36. **foqi** = **sorquoi**. The omission perhaps due to pronunciation.

Col. 73 a, l. 1. Before **deftre** Suchier supplies **ferir a** (cf. 78 d. 20), which has slipped out owing to the turning of the line and column.

**h'm** : Méon, N. F., **herm** ; Suchier, **hlaumes** ; Paris, **helmes**.

l. 3. **i** = **un** ; usually **.i.** (cf. 79 d. 7).

l. 5. Suchier omits the first **t** ; Paris prints **et** instead. It is conceivable that the omitted words between cols. 72 d and 73 a contained some construction which made this **et** grammatical.

l. 21. **.xx a ja dure** : Méon, **Vingt ans a ja duré** ; N. F., **.xx. ans ja dure** ; Paris, **vint ans ja dure** ; Suchier, 1st and 3rd edit., **.xx. ans a ja duré** ; 2nd, **.xx. mois a ja duré**. The copyist was evidently napping here : witness the omission of the dot after the numeral **.xx**, and the next word, **cest** for **ceste**. The two columns of this page contain the most important faults of the whole MS.

l. 32. **Enne** : Méon, N. F., Paris, or **ne**. The two lower arms of the **E** (a capital) have run together.

l. 37. **larolie**. It is by no means certain that the copyist did not himself

additional mark in the l, as if there had been an attempt to turn it into i; and oi are run together, as if with the intention of making them one letter, o or a. For a possible intended correction of the same kind, cf. 80 b. 34.

Col. 73 b, l. 2. Paris and Suchier, 2nd and 3rd edit., insert *œ* before *meuftef*. The sentence seems certainly confused as it stands; but it is possible that the MS. reading is genuine. It is not out of keeping with the hasty and colloquial style of the prose that what is really a dependent clause of the rhetorical question should, in a somewhat slipshod fashion, be made to do second duty as the dependent clause of the affirmatory reply.

l. 3. *ie voil ie*: Suchier, 1st edit., *ja voil je*; Paris and Suchier, 2nd and 3rd edit., *œ voil je*.

l. 4. *fai*: unsounded t omitted, as in *defen* 72 b. 23, etc.

l. 11. *œ fui*: Paris, *je sui*; Suchier, or *sui* (without, as usual, indicating that it is not the MS. reading). There can be no doubt as to the word. Compare the *œ* in *œrtet*, four words before. (Cf. *antea* 71 a. 35, and *infra* 17.) The copyist probably pronounced *œ* and *je* very much alike. In 75 b. 26, and 76 c. 2, he has himself corrected *œ* to *je*.

l. 14. *voire fait . aioire fait*: Méon, N. F., *voire fait . A! voire . fait*; Paris, *voire, fait avez, fait*; Suchier, *voire! fait*, with note that the scribe began to write *fait Auoassin*. But there are no signs of erasure, and the word *aioire* seems written intentionally. Godefroy gives *aioire* as an exclamation of joy (with a citation from *Mir. de S. Eloi*, p. 49, Peigné). Perhaps the scribe interrupted his writing after the first *fait*, and on resuming put the full stop and copied *aioire* for *voire*, not observing that he had already written it right.

l. 15. *flat*: corrected to *fait* by all editors (cf. 77 a. 14).

l. 17. *œ*: Suchier, or, without indication that it is not the MS. reading (cf. l. 11 *supra*, and 71 a. 35).

l. 29. *boz*: Méon, N. F., Paris, *Bougars*; Suchier, *Borgars*.

l. 32. *enon du*. Suchier corrects to *diu*; but it is possible that the expression *enon du* is meant for a hasty colloquialism, as *por le cuer* *be* is used as a vulgar euphemism, 76 b. 27.

Col. 73 c, l. 6. The initial d is partly obscured by the miniated Q above.

l. 7. *poza deptir*. The first stroke of d looks as if it had been an i at first. Perhaps the scribe began to write *poroit*.

ll. 15, 16. In the interspace of the columns here, there are some words faintly written in a later hand, but almost illegible. (Suchier suggests *Denise est cely*).

l. 27. *t'ain*: r superscript, having been omitted; not to show contraction (cp. 72 b. 8, 74 a. 4, etc.).

Col. 73 d, l. 6. *œ* superscript, having been omitted, evidently from likeness of syllable in the next word, *œller* (cf. 72 c. 31).

l. 8. *ni*: all editors *m'i* (cf. 75 b. 10, 75 c. 36). There is no overstroke to mark the i: but also there is no attachment to make m.

l. 11. The initial of *aucafinf* is repeated, being written as well as miniated.

l. 12. The letters struck out may have been the beginning of *li crif*, from a reminiscence of 71 c. 9 (cf. 74 b. 2).

l. 21. **def**: Suchier, Paris, Bartsch, **del**. Perhaps the stroke that turns **l** into **f** is a mere penman's slip. Cp. 74 d. 27, where the same thing occurs, also before hard **o**.

l. 23. **re** superscript, merely an omission.

Col. 74 a, l. 4. **le**: all editors correct to **lea**.

**leu<sup>r</sup>etef**: The **r** superscript is merely an omission.

**ûmelletef**=**vremelletes**: Picard form, as Suchier points out.

l. 16. **fanf**: a mere copyist's error for **fef**, as N. F. points out.

Col. 74 b, l. 1. The copyist began to write the previous line over again. A mistake due, as so many, to the turning of the column.

l. 2. **a reGreter**: Suchier, Paris, omit **a**, which is probably a reminiscence of 72 a. 22 (cf. 73 d. 12).

l. 9. **ure**=**vostre**: the contraction mark forgotten.

l. 26. **marlif**: Suchier, **m<sup>r</sup>arlif** (conj.); the other editors, **m<sup>r</sup>aries** (fut.).

l. 32. **jêdiffe**: **dif** altered from **der**: **tê** superscript, from omission.

l. 34. **oairre**: Méon, **oocirre**: the others **oocirre**. Suchier, in note, 'perhaps **oairre**.' **oocirre** is written 74 c. 27.

Col. 74 c. l. 1. **ptre**: this should certainly have been printed **pierre**, as all editors print it. The second stroke of the first **r** is merged in the first stroke of the next.

l. 3. **mesoerueleroie**. The second **e** is very irregularly formed, perhaps altered from some other letter, or possibly intended for two letters, **ie** or **ir**.

l. 6. **A<sup>r</sup>**: Bartsch and Suchier take **r** for **i** with overstroke. The other editors take **A**=**Aucassina**.

l. 14. **am<sup>f</sup>** (= **amors**). The contraction sign has been altered from **am<sup>z</sup>f** or **am<sup>r</sup>f** (cf. 79 a. 29).

l. 17. **cue**: Bartsch, Suchier, **euer**: the others **our**. The last letter is almost certainly **e**. The scribe was much given to leaving out his **r**'s (cf. 73 c. 27, 74 a. 4, etc.).

Col. 74 d. l. 1. The musical notation to the second line of verse is wanting, a mistake due, as so many, to the turning of the column.

l. 2. **II**: Suchier reads it **II**; but the letter may quite well be a low **L**. Méon, N. F., Bartsch, **Li**: Paris, Suchier, correct to **si**.

**vn<sup>f</sup> canf**. The **f** superscript, as an omission, seems to show that the copyist at all events wrote the words deliberately, unconscious of any fault in grammar; and as the tendency was to leave out the final **f** in the subjective case rather than to add it in the objective the mistake is rather puzzling. Probably the scribe wrote **canf** rather hastily, and then without much reflection altered **un** to agree with it. By reading the first word as **Li** the construction becomes grammatical, but rather strained and unnatural.

l. 6. **le**: **l** altered from **b**.

l. 7. **fant**: **i** superscript, merely from omission.

l. 19. The vowel **a** or **e** is covered by the miniated initial **H**. All editors read **He** (cp. infra 33).

l. 27. **def**: Paris, Suchier, Bartsch, correct to **del**: cf. *antea* 73 d. 21, where the same mistake occurs, also before hard **o**.

l. 33. **il**: a mere carelessness for **ele**.



l. 35. **remain**: superfluous overline, as 70 d. 34.

**me**: omitted and superscript.

l. 36. **marde**: N. F., Suchier, Paris, Bartsch, **m'ardera** (cf. 80 a. 27). But the present tense has some graphic force.

Col. 75 a, ll. 17, 18. There is some confusion here. Suchier's suggestion is the simplest, that the copyist wrote **tant q̄le** by mistake, and neglected to cross out the **tant** as well as the **q̄le**. All the other editors print **tant qu'ele si monta tout a grans peines**. But there is no doubt that **q̄le** is crossed out. The word at the beginning of line 18 may be **tant** or **tout**, equally well.

Col. 75 b, l. 3. **li** is by mistake erased as well as **lion**.

l. 4. The line wants a syllable. Bartsch and Paris supply **grant** before **plenta**. Suchier **a** in the same place, a very good correction, the slip being then due to the likeness of two succeeding syllables, as 72 c. 31, 73 d. 6, etc.

l. 10. **nix**: all editors **mix** (Paris **mius**). The **i** has no overstroke (cf. 73 d. 8, 75 c. 36).

l. 19. **uit=vint**: the overline forgotten.

l. 26. **jeterent**: the **j** is altered from **o**. See 73 b. 11, note.

l. 31. **q̄ il** either for **q̄ il=que il**, as Suchier: or the **i** of **il** inserted by error,=**qu'il** as other editors (cf. 79 b. 15).

l. 34. **enfant ele**: all editors **enfant fait ele**. The scribe had written **enfa** and then paused, or was confused from the likeness of syllable (cf. 72 c. 31, etc., and more especially 76 c. 25).

l. 36. **def**: **f** is altered from some other letter, perhaps **o**. All editors supply **ele** after **fait**. It has dropped in turning from line to line.

\*\*. This column, 75 b, is unusually full of mistakes. Out of eleven slips, small and great, seven are uncorrected, and one of the corrections itself involves a fresh mistake (l. 3).

Col. 75 c, l. 3. **q̄l a=quel a**: corrected by all editors to **qu'il a** (cf. 76 b. 34).

l. 36. **oenin**: The **i** has the overstroke. Suchier, Bartsch, Paris, correct to **oemin**. For **n** put for **m** cf. 73 d. 8, 75 b. 10.

Col. 75 d, l. 6. The first words should be printed **Q̄sprouera**.

l. 14. **la**: altered from **le**.

l. 17. The second **ne**, redundant and making the line hyper-syllabic, is omitted by all editors.

l. 23. **rep<sup>st</sup>**: N. F., Suchier, **repost**; Paris, **repust**; Méon, **reper**, as if **rep't**: hence given in Roquefort's *Glossaire*, s. v. **repaier**.

l. 34. **p̃**: underdotted, as an error; but Méon apparently did not observe this, as he prints **por**.

Col. 76 a, l. 2. **demenast**: Méon, N. F., Suchier, 1st edit., **derve n'ost**. The word is written with a break in it. G. Paris was the first to print it rightly.

**hon**: **b** is altered from **o**, probably the first syllable of **consel**.

l. 25. **faifoiet**: The **a** and **o** are exactly alike. The cross stroke over **e** forgotten.

**Col. 76 b, l. 1.** The line is hyper-syllabic. Suchier, Bartsch, Paris, correct **coifet** to **net**. But it is easier to believe that the copyist simply repeated a syllable (as in 75 *d.* 17), and it is noticeable that all the other lines of this verse-section end with a diminutive.

l. 13. **q̄le** altered from **q̄le**.

l. 21. **q̄** underdotted to mark an error.

l. 31. **me buief**: Suchier, Bartsch, Paris, correct to **mes bues**.

l. 34. **q̄l**=all editors correct to **qu'il** (cf. 75 *c.* 3).

**Col. 76 c, l. 2.** **je**: **j** altered from **c**. See 73 *b.* 11, note.

l. 6. **oiaif**: **o** and **m** are so much alike that this word might be **mains**.

ll. 7, 8. The scribe has himself corrected the order of the words.

l. 8. **mangief**=**mangiens**: the cross stroke over **e** forgotten.

l. 12. **def ſlen**: Suchier, Paris, Bartsch, correct to **del ſien** (cf. 73 *d.* 21, 74 *d.* 27).

l. 25. **ēfait** for **enfant**: mistake from likeness of syllable (cf. 75 *b.* 34).

l. 26. **dx**: Suchier **Dix**: the rest **Dex** (Paris **Deus**) (cf. 75 *b.* 10).

**me**: the first stroke of **m** written as **l**.

l. 29. The miniated initial **A** altered from **Q**.

**Col. 76 d, l. 10.** **dix**: Méon, N. F., Paris, **Dex**; Suchier corrects to **diu**, Bartsch to **deu**.

l. 14. **de uole en v<sup>8</sup>**: Suchier was the first to read these words, though, once determined, there is no doubt about them. All other editors had been content with Méon's guess, **devers Nicolette**. The edge of the parchment is greasy, and did not take the ink, or has allowed it to be more easily rubbed. This has affected the ends of about a dozen lines, in which the words are more or less indistinct.

l. 17. **nie** is crossed out.

l. 19. **on nouer defu/ el pl<sup>9</sup> entier**. All editors but Suchier read **on** for **on**; but the letter is not formed as this copyist forms his **e** (see *Intro.*, p. 5, note 1). All editors print **desus**, without questioning; but the last two letters seem doubtful in the present state of the parchment. The **u** more resembles **e**, or even **a**, as written, for instance, in **ſurai** 78 *b.* 35. The next letter might be **l** or **i**; there is no trace of the second stroke to form **f**, the mark that has perhaps been taken for one being, apparently, merely dirt in the grain of the vellum, helped by a crease, which gives the impression of a line. At the same time, it is difficult to suggest any word that would give more satisfactory sense to this troublesome passage, and the parchment is so rubbed that the missing strokes may have once existed. If so, they were perhaps more legible in the time of Ste-Palaye (1752), who renders the passage: *Ses habits en furent tous déchirés, & il n'en restoit pas un morceau à recoudre l'un par dessus l'autre.*

l. 21. **ganf**: Suchier, Paris, Bartsch, correct to **ganbes**.

l. 24. **a .nie<sup>7</sup>**. The . before the abbreviated proper name **.nie<sup>7</sup>** is carried on to join the **n**.

l. 25. *q̄ ne* = *qu'il ne*. Méon, N. F., Paris, Bartsch, read *que ne*, as if *q̄ ne*.

l. 30. *ceuaucioit* . l: so the MS.; but all the editors take the point for *i*, and read *il*. To this there are three objections. The . is too small, and is not formed like *i* (cf. the very small *i* in *Li* 76 c. 36); it is too far off from the *l*; and lastly to read *il* leaves the words before *tote*—*ceuaucioit* as a stunted and isolated sentence, very different from the author's usual narrative style. If *l* is taken for *f* with the second stroke forgotten, the reading becomes *fegarda*, and the sentences are linked as usual; the writer habitually preferring the simple copula to other conjunctions: 'He was riding, and looked,' etc. = 'As he was riding, he looked,' etc.

l. 31. *efgarda deuaut*. There is a mark between these two words, as if to attach them.

Col. 77 a, l. 14. *flat*: all editors correct to *fait* (cf. 73 b. 15).

l. 15. *ac<sup>7</sup>* = *aucassins*. Doubtless a mere slip for *Auc<sup>7</sup>*.

l. 29. *fref*: *i* altered from some other letter.

ll. 34, 35. Suchier, 1st edit., supplies *donés* after *eust*. In 2nd and 3rd edit. he follows G. Paris in reading *envoiaist* instead of *eust*. Seeing how often this copyist's mistakes and omissions are due to the turning of a line, it seems likely that some participle, such as *donés*, has dropped out after *volentiers*.

Col. 77 b, l. 4. *v<sup>no</sup>*: *ne* superscript, owing to omission.

l. 5. *li*: Suchier, Paris, Bartsch, correct to *le*.

l. 15. *facie*: *f* altered from *c*.

*defou*: Méon, *desqu*. Suchier, Paris, correct to *desous*.

l. 30. *buef*: *b* altered from some other letter.

ll. 34-36. A tear at the foot of the leaf has destroyed all but the first two or three letters of the last three lines. In the first line there is little doubt that the first two words are *qu'il vint*, and there are traces of the tops of two letters soon after, and of one letter or sign at the end. In the next line the letters left are probably *fi*, and the first stroke of *u*, *m*, or *n*. In the last . *nioc<sup>7</sup>* . is left entire. Suchier has taken account of most of the traces left in his conjectural restoration, which he probably framed somewhat as follows:

*q̄l uīf p̄f de lau li . vii . cemin afozkēt  
fluit deuāt lui le loge q̄ vos fauef q̄  
. nioc<sup>7</sup> . auoit faite . & le loge estoit fo2ree*

which gives what must be approximately the sense. But it is spoilt by the phrases *pres de la* and *que vos saves*—which are quite alien to this author's style. We may guess that the missing words contained the first graphic impression of the picture of the bower in the moonlight, which is finished with embellishing touches in the next column.

Col. 77 c, l. 4. Between *le* and *pout* is a flaw, *ab origine*, in the parchment.

l. 18. *tant*: Paris and Suchier correct to *tout*; but the word is here very clearly written, and, though not strictly in construction, is a natural anticipation of the *tant* to follow, quite in keeping with the author's style. Cf. the construction 77 d. 22-25.

l. 32. *leb*: the *b* is altered from, or possibly to, *f*. Méon, *les blons*; N. F., *les blond*; Paris, Suchier, Bartsch, *le blond*.

l. 33. This line is hyper-syllabic. Suchier and Paris omit *quē*. Méon prints *Je quide que Dix le veut*, omitting *avoir*. The *d* of *quid* has a slight addition, which apparently he mistook for *e*.

l. 34. The older editions, Méon, N. F., Paris, print this line—

*Por la biauté des . . . . .*

(The two latter omit *des*.) To Suchier belongs the credit of having, from the slight remaining traces, restored the line almost certainly as it should be :

*Por la lu[mier]e de s[oir]*

It will be seen that this reading precisely corresponds with all indications of space, and fragments of letters, besides giving very good and poetical sense.

The partial destruction of this line, and complete disappearance of the last three lines of the column, are due, of course, to the same tear as is mentioned above, 77 *b*.

Col. 77 *d*, l. 7 (Rubric). *fabloient* : the *o* is an *a*, and the *e* appears to have been *o* re-touched to make *e*.

l. 20. *pui q̃* : Suchier corrects to *puis que*.

l. 25. *reuit*. The *r* looks at first sight like *l*, as the second stroke is merged in the first stroke of *e* (cf. *câbref* 78 *c*. 25).

Col. 78 *a*, l. 18. The *l* at the end of the line is probably the first stroke of *m*, the copyist having begun to go on with the next line, as 72 *a*. 29. Méon, N. F., Paris, read *destors*.

ll. 30, 31. Some words are evidently wanting here, as noticed by all editors. Probably, as Suchier suggests, the missing sentence ended also in *le riue*, and the copyist took the wrong one as his cue. The mistake occurs, as so often, at the turning of a line. The sense is evident, and very few words are needed to complete it. It could hardly be more than two or three lines, at most, which would be slipped in this way.

ll. 32, 33. A rubbed bit of the parchment has destroyed a letter or two in each of these lines. In line 32 *le* is only just visible, and there is room before it for the *l* of *qu'il*. In line 33 all editors read *furent*, probably rightly ; though the *f* has quite disappeared, and there is room for more than a single letter.

Col. 78 *b*, l. 2. The first *l* in *tololore* has been altered from some other letter, perhaps *r*.

l. 5. *œft<sup>ot</sup>* : for *œstolt*. The *ot* is superscript merely to save space, and the omission of *l* a mere slip.

l. 8. The copyist had apparently written *on li dift*, the phrase of two lines above, and corrected it by drawing a line through *dift*, and turning *on* into *cil*, and *li* into *le*.

l. 22. *e=en*, the overstroke forgotten, as 71 *c*. 19.

l. 35. *faral*. The second letter is very unshapely, and it is possible the copyist tried to make it into *e*.

l. 37. At the foot of this leaf there is an irregular tear, which fortunately, however, has not done so much damage as the tear on the previous leaf. This tear has been mended by a piece of parchment pasted over the *verso* of the

lower part of the leaf, as described below (78 c. 37). Of the lowest line of column 78 b., the latter half has been affected by this tear; the lower part of several letters being torn off, and several having altogether disappeared. The parchment seems not to have torn clean, but to have peeled slightly at the edges, on the *recto* side of the leaf. In consequence, while more of the letters are gone on this side, the letters on the *verso* show through, and have undoubtedly hitherto confused the reading. All this can be seen fairly in the facsimile. **ancef** is pretty evident. The next mark seems to be an e superscript, written over the t (destroyed) = **tre**. The next stroke visible is clearly the top of an f, but the peeled space between is too wide for a mere space, and probably contained an f (**peref** occurs often, 70 c. 37, etc.). After f the only genuine strokes visible are the dash of i and the cross-stroke of t, the remaining marks being the letters on the other side showing through, as can be readily seen if the words on the *verso*, **Soz fon arcon**, are traced on a bit of tracing paper, and laid, reversed, upon the *recto* side, when they exactly correspond to all the marks other than those mentioned above. Méon, N. F., **anoissor fist**; Paris, **ancestre fist**; Suchier, **ains tint**.

Col. 78 c, l. 4. This Rubric is written very hastily, the unsounded t of **content** dropped, and **fabolent** (apparently) written for **fabloient**.

l. 9. **f<sup>r</sup>rt**: all editors **flert**. Strictly, the contraction sign means **er** or **ier**; and the written r is superfluous.

l. 17. **vo**; o very like a.

l. 25. **cā|bref**: the r looks like i, the second stroke being merged in the first stroke of e, as 77 d. 25.

**raif**. The editors print **rois**. Suchier notes the MS. reading (cf. **rai**, 70 d. 10).

l. 27. **la u** clearly separated, elsewhere as one word: v. Introd. p. 9.

l. 28. **t<sup>r</sup>ouerent**: r superscript from omission.

l. 33. **ef|meuella**=**esmeruella**; v. 74 c. 17, note.

l. 37. Suchier first read this line, which is omitted by all editions before. The irregular tear at the foot of leaf 78, noticed before, has destroyed the lower parts of a few letters on this side also, but left them quite unmistakable. But formerly there was a piece of parchment pasted across the lower part of the leaf on the *verso* side to strengthen the torn edges. M. Deprez was obliging enough to consent to this being removed for the purpose of making the facsimile. In the facsimile the mark left by the removal is clearly visible; and explains how the earlier editions came to omit the second stave of music, and second line of the verse. Though even before the removal both music and words were visible, when the leaf was held up against the light, which is presumably how Suchier deciphered the line.

Col. 78 d, l. 4. All editors read **fromages**. The copyist very likely wrote f and then, absently, altered it to f to begin the next word, **fref**.

l. 6. **canp<sup>e</sup>f**: Méon, N. F., Paris, **caupes**; Suchier, **canpes**. The n is plain, and gives a rather more pointed epithet.

l. 25. **en**: Paris, and Suchier, 2nd and 3rd editions, correct to **enne**, and take **comment** as a separate question. But this is unnecessary, and gives

wish me to avenge you of them? (if I am not to kill them).' The writer's habit is to put in the speaker's name as early as possible in a speech. Cf. 77 *b*. 28 for a strong example.

l. 30. *lj*: altered from (?) *b*.

l. 33. *aucaffif*: N. F., Paris, Suchier, correct to *auassin*.

l. 36. *fu me*: all editors correct to *mie*. A glance at the MS. shows how easy is such a mistake; *umi* should be written in six similar strokes, the scribe made one too few.

\* \* This leaf 78 is the eighth and last of the gathering or *cahier*. It has therefore the catch-words *Sire roif* at foot to attach it to the next. The tear has doubtless removed the miniated number *V* which should also be here (see *Introd.* pp. 9, 10).

Col. 79 *a*, l. 8. *tele*: Méon, N. F., Suchier, *cele* (the latter notes it may be either), Paris, *tele*. A comparison with the *e*'s and the *t*'s in the neighbourhood makes *t* pretty certainly right.

l. 27. *auo'*: a penman's slip for *Nio'*, corrected by all editors.

l. 29. *m̃* = *mur* or *mor*: for *m' = mer*: corrected by all editors. The converse mistake was made, but altered, 74 *c*. 14.

*q̃* = *que*. Méon, N. F., Paris, *qui*.

Col. 79 *b*, l. 15. The *i* of *il* is superfluous, cf. 75 *b*. 31.

l. 20. *voufal*: for *vous sai*.

l. 27. A second *estoit*, or *fu*, is wanting, the omission due as usual to the turning of the line.

l. 29. *f're*: The contraction sign should strictly be after the *r*.

l. 33. *de*: superscript from omission.

l. 36. *de haut*: some word seems wanting. Suchier supplies *parage* (cf. 71 *a*. 1, 79 *c*. 18); *de haut lignage* occurs 78 *d*. 35, in a prose section.

Col. 79 *c*, ll. 1 and 6. *pre* should be *pre*, as *infra* l. 37.

l. 9. *auoi*: Méon and Suchier correct to *auoit*. N. F. and Paris have accidentally omitted nine words, *filie—este*.

l. 17. *dont*: *o* altered from *a*.

l. 21. *gent fauuagef*: Suchier corrects to *gens*; Paris to *sauuage*.

l. 27. *b\*ce*: *b* has an unusually strong fore-cusp.

l. 32. *Quânt*: either the overstroke or the *n* is superfluous.

l. 36. *fila*: all editors correct to *filie*.

Col. 79 *d*, l. 7. *i* for *.i.* = *un*; cf. 73 *a*. 3.

l. 8. *marier*: the final *r* is altered from *f*.

l. 13. *paie*: all editors correct to *païen*.

l. 28. *Oï se oâte*: In the facsimile, the last three letters have been most unfortunately cut off.

l. 32. *auff'*: an unusual abbreviation of *Aucassins*.

Col. 80 *a*, l. 10. *daucaffin*: *n* altered from *m*.

l. 26. Méon, followed by all editors, supplies *non* ('name') which has evidently dropped out at the end of the line.

l. 27. *ra*: superscript from omission.

Col. 80 b, l. 4. *bñ* or *biñ* for *bñi*, the usual contraction of *bien*.

l. 6. *def*: altered from *roi* (reminiscence of 79 d. 7 and 13).

l. 12. *fe*: altered from *je*. Perhaps the scribe began to write the apodosis *je vous donroie* prematurely; or possibly *fe* and *je* were sounded alike. See 73 b. 11, note. *f* is altered from *e* 72 b. 27, 77 b. 15, etc.

l. 13. *v'* for *v<sup>o</sup>* = *vos*.

l. 34. *fe h<sup>o</sup>ga la*: Méon, *fi hergala*: N.F., Paris, *fe hergala*. It is possible that the scribe himself made a slight attempt to correct these words. There is a mark over the *e* of *fe*, which means nothing unless it was intended for *r* superscript, and the *h*, as it is, might pass for *b*; i.e. *fe<sup>r</sup>b'ga* = *s'erberga* (Godefroy, s. v. *herbergier*, gives instance of *s'erbergerent*). Cf. 73 a. 37 for a possible correction intended, and insufficiently carried out. In 80 b. 33 (in the following article to *Aucassin*) occurs *me h<sup>o</sup>begal*.

Col. 80 c, l. 28. The scribe had written some other word first, probably *aïnc* (the last letter is plainly *c*, not *e* as Suchier made it out) and made his correction by altering the initial to capital *O*, and writing *l* close to it, in the slight space always left after the initials of the verses, and drawing his pen through the last three letters.

Col. 80 d, l. 9. *Or*: *O* has a stroke to show attachment to *r*.

\* \* It will be observed that the title of the next article

*oi coumence li fauliaus dinfer*

is close to the last line of *Aucassin*; and in the same style and hand as the title of *Aucassin*, 70 b. 8.





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